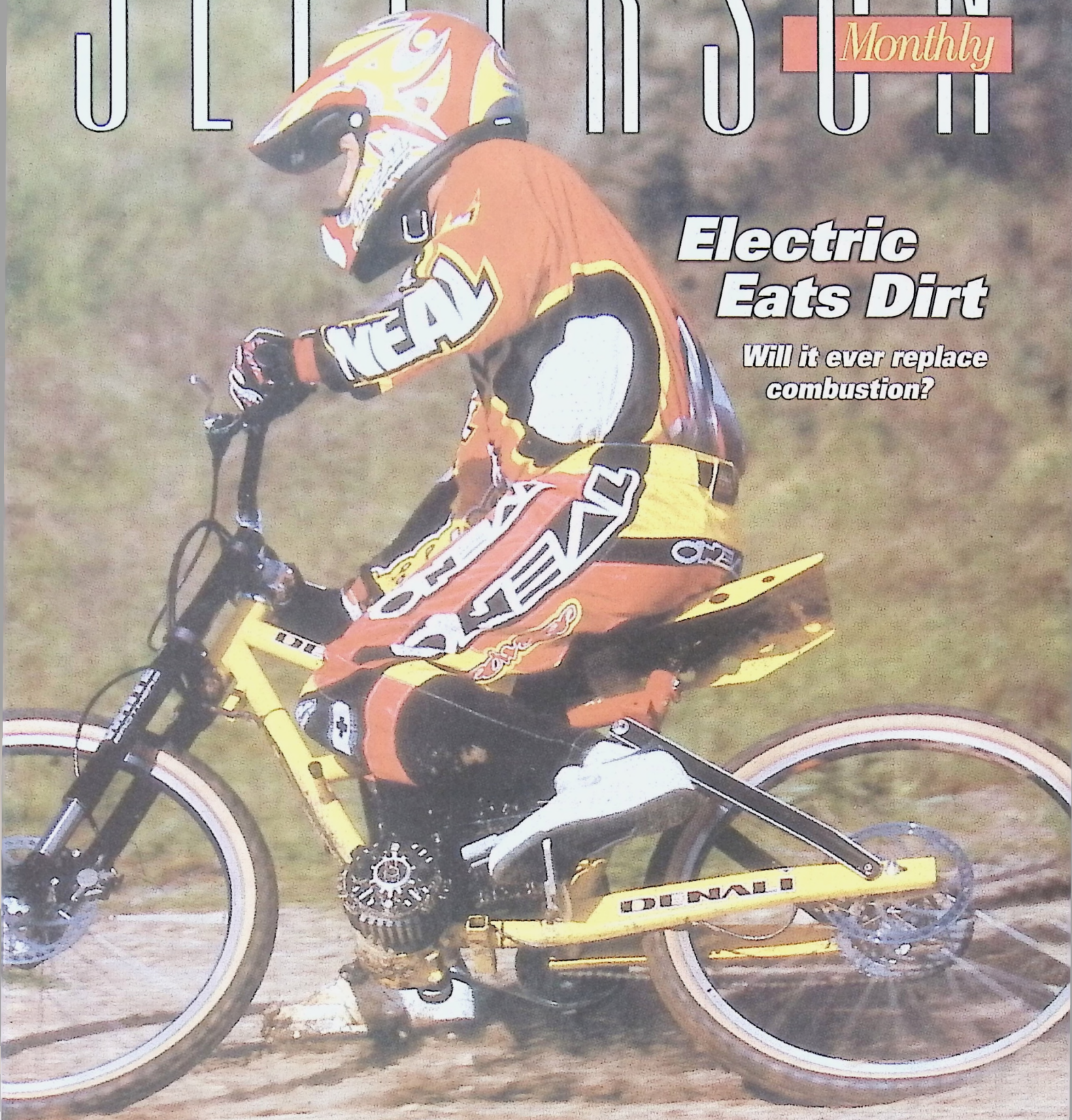


JEFFERSON

Monthly

Electric Eats Dirt

*Will it ever replace
combustion?*



The 8-Day Miracle.

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We cut our traditional 16-day fall fund drive in half and raised the same amount of money as the last fund drive. The result was more programming and less fundraising!

Can we keep the momentum?

You love it. We love it. Volunteers love it. OK, so it was a bit lonely and quiet in the station on day 9. . . But now we eagerly (and, yes, a bit nervously) await the spring fund drive to see if we can do it again.

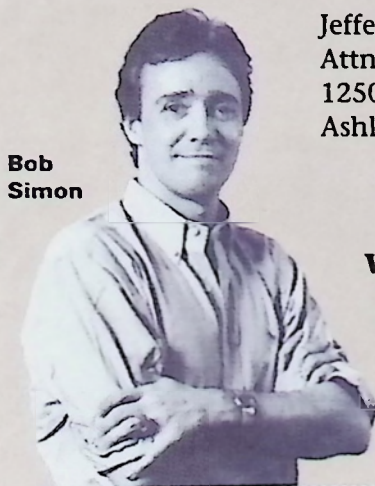
Our spring fund drive begins on April 15. We will again see if we can reach our goal in 8 short days.

That means even more *Morning Edition* and *All Things Considered* than last spring. More classical music. More of the special blend of world music, folk, blues and jazz that you hear on Rhythm & News. More bad car advice from Click and Clack. More Sunday Jazz.

The ace up our sleeve

The mail campaign during the last fund drive was an overwhelming success – twice the amount raised than previous mail campaigns. In fact, we raised over 50% of our goal before we went on the air! It was through the generosity of our existing supporters that we accomplished this feat. Can you help us repeat that success?

Please take a moment to send in your renewal or additional gift today. If you have not received a pledge kit in the mail, simply send in the back page of your Jefferson Monthly (it has the mailing label) with your check.



Bob
Simon

Jefferson Public Radio
Attn: Membership Department
1250 Siskiyou Blvd
Ashland, OR 97520

We are offering a special incentive to folks who respond by mail: a chance to win a mountain bike from Siskiyou Cyclery! This drawing will be held the day before the on-air drive – so don't wait till we go on-air to get involved.



Patty Larkin



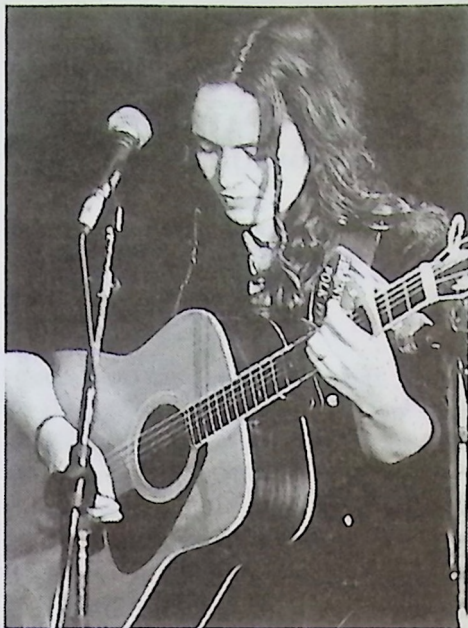
Sylvia Poggioli



B.B. King



Jessye Norman



Susan McKeown and the Chanting House will be performing April 10 in Ashland. See Artscene, page 28.

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ON THE COVER

Ely Schless races one of his latest electric vehicles—a Denali electric motocross bike. See Feature, page 8. Photo by John Kerr.

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JEFFERSON

Monthly

APRIL 1999

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FEATURE

8 Electric Eats Dirt

As Earth Day 1999 arrives, transportation alternatives make more sense than ever, environmentally. Are electric vehicles poised to bring about a revolution in habits? Maybe not. Join Eric Alan as he visits Ely Schless, maker of Denali electric bikes and one of the region's most experienced proponents of electric vehicles, in a world where cars are time machines; where electric bikes can't be marketed as transportation; and where the first acceptance of this environmentally friendly technology may be from people mostly interested in doing burnouts and wheelies. It's not science fiction: it's right here, right now. Hang on for the ride.



Hawaiian slack key guitar master Keola Beamer will appear in the Rogue Valley on April 14 as part of *Mo'alelo* — *Tales from the Dream Guitar*, an evening of song, chant and dance. See Artscene, page 28.

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Mostly Mozart Gala features pianist Wu Han

"Exquisitely shaped phrases...dazzling concert." *Baltimore Sun*

A concert of Mozart favorites – Wu Han plays *Piano Concerto No. 20* (K. 466), plus *Eine Kleine Nachtmusik*, the *Adagio* from *Serenade No. 10*, and Haydn's *London Symphony*.

8:00 p.m. April 10 SOU Music Recital Hall

Premium \$25, General \$17, Student \$10



Celebrity Showcase presents Finckel & Han

"Their musical synergy was a joy to behold." *New York Times*

Sparks fly when the cellist of the best string quartet in the world (the Emerson) joins his "dazzling" wife on stage! Cello/piano sonatas by Previn, Franck, and Beethoven.

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Jefferson Public Radio welcomes your comments:

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(530) 243-8000 (Shasta County)

See page 24 for e-mail directory.





TUNED IN

Ronald Kramer

Tidbits

It seems like a good month in which to tie up some "loose ends" from earlier discussions and take on a few "short takes" on new issues.

KKK on Public Radio?

A year ago I devoted my column to the court case under which the Ku Klux Klan sought to assert the right to become an underwriter, with on air acknowledgment, at public radio station KWMU in St. Louis. For a variety of reasons the case presented broadly chilling implications for public radio. If the KKK was successful the ruling would have allowed political organizations to substitute their own judgment for the broadcast station licensee's discretion as to what best served listeners' interests.

I'm pleased to report that, following an intermediate decision in KWMU's favor, the case came to final ruling several months ago. The KKK claim was roundly rejected, as it should have been, and many in public radio breathed more easily.

Standards?

Along with the rest of America's shock over the dragging death of James Byrd, Jr. at the hands of a white supremacist, I encountered a bit of a professional shock at a strange coda to this tragic story. The day before a jury convicted John William King of Byrd's death, Washington D.C. area radio "shock jock" Doug Tracht committed what may go down as one of broadcasting's most blatantly offensive and racist moments. On a morning talk program Tracht played a portion of a song by a Grammy-winning hip-hop artist, who is African American, and commented: "No wonder people drag them behind trucks." Following the program, Tracht's station, WARW-FM, suspended him without pay and the following day perma-

nently terminated him following a huge public outcry over Tracht's action.

One small point was not widely reported, however. WARW-FM is among the thousands of radio stations whose ownership has transferred in the past two years as a result of Congressional and FCC action to "deregulate" radio. The new owner of WARW-FM is none other than CBS, Inc.

There was a time, not very many years ago, when the networks set standards for professionalism which defined broadcasting. We are now in an era when broadcasting stations have been reduced to a commodity; the pub-

lic interest is never mentioned. In the process much of radio's programming has been "dumbed down" to the level of deliberate sensationalism, such as Tracht's program. It is sad, and a little shocking, to see a great network owning thousands of radio stations and having so little programming association with them. It isn't entirely CBS's fault. They're just playing the game according to the government's rules.

Wouldn't you think the federal government would seek to minimize the transformation of broadcasting into a trading commodity? Wouldn't you also think they'd seek to emphasize the role of one of the broadcasting world's most publicly known players as an organization which could once again represent the best of what Americans should expect from the mass media?


NPR Dues

After a two-year long study of programming and membership costs, and the equity of the division of those costs among stations in different sized markets, NPR adopted a new cost model which goes into effect on October 1. While at the outset the study was described by some of its initiators as an attempt to bring dues relief to small

stations in small markets, such as those which JPR serves, various attempts at arriving at a model which achieved those results proved unsuccessful—or so it would seem. The newly announced cost model puts JPR's NPR programming costs about where they currently stand—just over \$120,000 annually—and then raises them slightly as part of a general inflation adjustment charge which is being newly factored in.

The JPR Staff

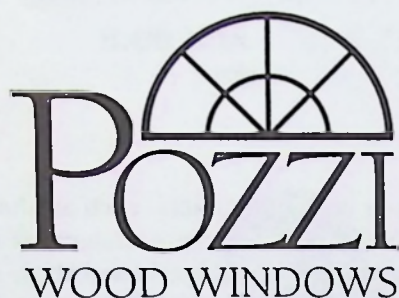
Recently something came up which kept me out of the office for what, at least for me, was an extended absence. Normally, even if I am traveling for pleasure, I'll take along my laptop computer and remain in email contact with the station. It was extremely unusual to be in a situation where I couldn't listen to JPR and wasn't connected to the station by email or in any other way. More significantly, there were several important matters in progress which made my absence more complicated.

There have been times in JPR's history when these circumstances would have caused me a lot of anxiety. It's a measure of how far JPR has come, and how fine a crew works to keep JPR glowing and growing, that I was confident that things would be handled just as they should have been without my guidance. Public radio in our area is in very capable hands and we both owe those folks our acknowledgment and appreciation. 

Ronald Kramer is JPR's Executive Director.

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JEFFERSON ALMANAC

John Darling

The 'Genio Pop' Made Me Do It

Once I saw an old Roman coin with the inscription "*Genio Populi Romani*," which means "the Genius of the Roman People." They were so cheeky to say that, to congratulate themselves, but it was true. Genius meant their energy, spirit and generative power, not their IQ, and they used this power to spread their will and vision over a vast area from Iraq to Britain. Their *Genio* held it in place, so what they had was a space where for a good five centuries mostly peace would happen and people would be free to farm, trade, goof off, copy and expand from Greek sculpture and drama, say whatever they wanted and pursue any religious thing they felt like, with the exception of a religion which wanted to wipe out the others and eventually did. Yes, the Romans did it by conquest, slavery and other incorrect means, but that's the way things were done until very recently.

You can be reading about the *Pax Romana* and practically feel it hanging in the air of their times, a consciousness informing the vision and movement of just about everything. It was a balance of state and individual, with the state wielding power for its own ends, but also drawing forth tremendous energies of individuals.

We have that now, too, in the *Genio Populi Jeffersonia*—the spirit of the people of Jefferson State, which has come to be recognized and defined. It is a distinct energy, attitude, mystique and way of carrying oneself which, when we go to L.A. or Vegas or even the Willamette Valley, we tangibly recognize as missing. I once thought about moving to Appleton, Wisconsin, which is as sweet as it sounds and has big, solid houses under \$100,000 (which would get you a tidy little shack here), but finally the *Genio* thing stopped it. We had become part of the *Jeffersonia Genio*. It's kind of a tacit thing we all do in agreement and here, in my humble opinion, are some of its parts:

1 Tolerance. We let others (and ourselves) be as weird, strange and eccentric as they please, so long as they don't get in our face, which would be very un-Jeffersonian. Survivalists, pot-farmers, nose-ringers, real estate agents, hey, go for it. As long as we see those things around us, we live less in fear of the knock in the night.

2 We have this fuzzy deistic reverence. I perform weddings and always ask if people want any religious element. Most say the same thing. "Well, we have a lot of spiritual feeling 'n' stuff, but it's not in any book or building. It's just, I don't know, the hills and trees, y'know." Yes, I know. It's all right here, quite gloriously the *Genio* of place. And it underlies what we mean by environmentalism. These aren't trees—they're, you know, spirit.

3 We long ago stopped saying, hey don't bother dressing up. It's assumed you won't dress up for the party today, tomorrow or ever. We didn't invent grunge, but we did make it *de rigueur*. It's part of honoring our Oregon Trail ancestors, who were way grunge. Hey, nice brown tones in your flannel shirt, there. Cool sneakers. We do bathe, however.

4 We kind of, like, live in the present more than anyone else. Doesn't it smack you between the eyes when you go to NY or LA and they're all talking about their next project or their last one? They are what they did. We just are who we are. Not that there's anything wrong with visions and action, hell no, and we actually do a lot of stuff, but we got soul in the present. *Genio Pop* fer sure.

5 We're all kind of philosophers and, as we swim in this broad and vibrant *Genio Pop*, we over the years develop our vision and understanding of life and we talk it over often with many others. We go through our stages and passages and that *Genio* contributes to it in generous interplay and even protects and loves us in the hard parts. If


we were in Gary, Indiana, would this be unfolding as it has? I don't think so.

6 Kids rule. Kids have it better here than anywhere in the world, as we recognize they are the main thing, the creatures most full of energy and happiness and we learn or unlearn from that, helping us shed a lot of the *Genio* of those other places we came from whose *Genio* is nowhere near as good as the *Genio* of this one.

7 We used to love travel. That's what got us here. But now we seem strangely happy to take intra-Jeffersonia pilgrimages to very cool spots, like Crater Lake and Mt. Shasta, which, truth be told are the very best and most beautiful lake and mountain in America, at least; and here they are, twin icons right in our backyard! When we are there, we look down the spine of the Cascades at all those blue-tinted Buddha volcanoes and we just say, gosh, I am touching the chakras of the earth or at least of Jeffersonia and there is no place better to be.

8 We know we will die here, have our ashes scattered at our favorite spot (don't want to clutter up the environment with our stone) and before we die, will look back at the immense succession of rich, cool and fun moments and say, "I did it. I won. I got all the juice out of the fruit. Can't think of anything I'd change." That's the prize. We lived with *Genio* and helped make that *Genio*. The *Genio* is immortal, by the way.

9 We vote for the coolest stuff and sooner than others. Ocean beach access, initiative petitions, presidential primary, bottle bill, billboard ban, decriminalized pot, legislatively re-criminalized pot, popularly re-decriminalized pot (hey, what part of 'no' didn't you understand?), assisted suicide, term limits. First governor in jeans. Get it? Enlightened freedom. West Coast populism. California and Washington can't touch us.

10 We of Jeffersonia are the heart of ecotopia, the place furthest from big cities of almost any place that is green and nice. Whatever mischief is afoot out there in the world, it will get here last and meet the most disinterest, even mockery. Our capital is Medford and, though it is growing at a near-cancerous rate, it's sort of OK if they keep it all kind of crammed in one place. You will do that, right? 

John Darling is an Ashland writer and counselor.

The FUN in the Fund Drive

JPR's 1998 Fall Fund Drive was a resounding success. All goals were reached in under eight days — half the time of previous drives.

As our second short fund drive approaches (April 15–22), we thought we'd share evidence of some of the lighter moments from the last drive.



After expressing skepticism that the Fall Fund Drive could be cut in half and meet its goal, executive director Ron Kramer happily eats crow. (Crow cake provided by JPR "Special Forces" member Patti Grant.)



As Eric Teel looks on, Bryon Lambert and Colleen Pyke prepare to chant their mantra once more: "552-6191, or toll free, 1-800-782-6191..."



Another version of the Colleen and Maria Show heads into the outer reaches. Maria takes a short nap in preparation.

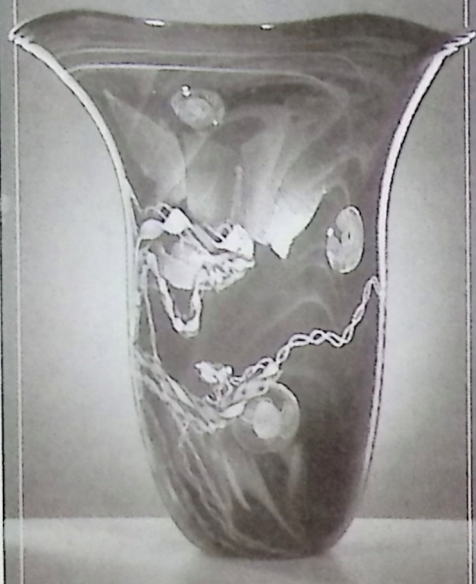
As the Fall Fund Drive reaches its goals early, JPR staff members celebrate and give thanks. From left to right: Maria Kelly, John Baxter, Colleen Pyke, Paul Westhelle and Eric Alan.



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JEFFERSON OUTLOOK

Russell Sadler

Judicial Politics

The U.S. Senate confirms a president's judicial appointments because federal judges are appointed for life to insure an independent judiciary. The confirmation process has become bitterly politicized.

Some members of the Oregon Senate are sponsoring a measure amending Oregon's state constitution to require Senate confirmation of a governor's judicial appointments. Critics of the idea, including Gov. John Kitzhaber and the Oregon Judges Association, say senate confirmation will politicize the process. Supporters like Rep. Kevin Mannix, R-Salem, say the judicial selection process is already political.

It is naive to believe Oregon's judicial appointment process is not political. Of course it's political. But judicial politics are very different than legislative partisan politics. Judicial politics are politics of process. Legislative politics are politics of predetermined results. The difference is crucial to understanding the not-so-hidden agenda behind Senate Joint Resolution 7. The measure dramatically increases the power of one part of the legislative branch—the 30-member Senate—at the expense of the independence of the judicial branch.

In 1859, Oregon's founders decided to choose judges the same way voters elected their other state and local officials. Judges elected like politicians should behave like politicians, but Oregon's judges generally do not behave that way. With rare exceptions, they campaign for office promising to be open-minded and fair to everyone who comes before their bench. This genteel practice is the result of a hybrid judicial process of appointment and standing for election that has evolved over 140 years. Here's how it works:

Incumbent judges retire before their

terms expire. The governor appoints a replacement from a list compiled by the Oregon State Bar. The new judge runs for that seat at the next election, often unopposed. Even if the new judge has an opponent, the debate is limited by Canon 7 of the Code of Judicial Conduct that prohibits judges from discussing where they stand on legal issues or how they might rule in future cases. The result is a stable judicial system where most people believe they are getting a fair hearing before an impartial judge.

This time-tested system has recently come under attack by social conservatives who think Oregon courts are "too liberal" and dominated by

"cronies" from the "legal establishment." They want to jigger the system to install "conservative" judges who will return "conservative" decisions. These political ideologies confuse judicial politics with partisan politics.

Candidates lawyers recommend for judgeships in the bar polls are not chosen for their establishment credentials, partisan politics or political philosophy. Those traits are irrelevant to lawyers who practice in the state's courtrooms. Every lawyer who enters a courtroom expects to have the winning argument. A lawyer represents a man in a divorce proceeding on Monday and a woman in different divorce case on Wednesday. Lawyers do not want judges who consistently favor husbands or wives in divorce cases. They do not want judges who believe criminals are not punished enough or punished too little. Lawyers want judges who will listen to their arguments and who are intellectually capable of applying the law to each unique case that comes before their bench. Lawyers who can do that get the highest ratings in bar polls. They are the lawyers who become Oregon's judges. Few

JUDGES ELECTED LIKE
POLITICIANS SHOULD BEHAVE
LIKE POLITICIANS, BUT
OREGON'S JUDGES
GENERALLY DO NOT BEHAVE
THAT WAY.

come from "the establishment" because the lawyers who participate in bar polls represent a wider variety of interests beyond the legal establishment.

The great division among lawyers is not liberals and conservatives. It is the plaintiff's bar vs. the defense bar. For decades governors in both political parties have had a remarkable unwritten policy to keep Oregon courts reasonably balanced between these two competing legal factions in the public interest.

This remarkably successful system is being challenged by a handful of politicians who simply do not accept some decisions made by Oregon courts. Rep. Mannix is furious at the Oregon Supreme Court for invalidating Ballot Measure 40, passed in November 1996. Mannix should not be surprised. Some of the fine print in Ballot Measure 40 coyly tried to restrict the independence of the Oregon Supreme Court to interpret the Oregon constitution in some criminal cases.

Steve Doell of Oregon Crime Victims United insists Oregon courts still do not punish offenders heavily enough. Doell is probably not the person to be making such a judgment. His daughter was killed by an emotionally disturbed driver whom Doell felt was not sentenced severely enough—a perfectly understandable response from a parent. More dispassionate people will question whether the courts should be used for personal revenge.

Former Rep. Bob Tiernan, R-Lake Oswego, dropped out of a race for an open seat on the Oregon Supreme Court because he realized the Code of Judicial Conduct would not permit a judicial candidate to make an issue of recent court decisions or allow him to make promises that he would rule differently in similar cases if he were elected.

These men want a judicial appointments system that will choose judges who will decide cases their way. That is why they want Senate confirmation of the governor's judicial appointments. Such oversight is unnecessary. Unlike federal judges, all Oregon judges must run for election after their appointment and are subject to recall. Senate confirmation simply adds a new layer of partisan legislative politics into judicial appointments just as it has created a fruitful political playground for senators pawing over the governor's executive appointments searching for ideological deviancy.

Tiernan and Doell withdrew a similar

CONTINUED ON PAGE 33

ROGUE VALLEY SYMPHONY

"pianistic brilliance"

Baltimore Sun

"...power and finesse that brought the audience to its feet in a long standing ovation."

Washington Post

"...power, delicacy and extraordinary majesty." Cleveland Plain Dealer

International winner plays Chopin

Last summer, 21-year-old Andrey Ponochevny swept the field to take one of the most prestigious first prizes of all at the William Kapell International Piano Competition. By November, he was making his debut at Lincoln Center. And by the time he reaches the Rogue Valley this spring, he will have played 40 concerto dates with American orchestras.

Don't miss the exciting beginning of a fabulous new career, when Ponochevny plays Chopin's *Piano Concerto No. 1* with the Rogue Valley Symphony.

Also on the season's grand finale program are Weill, *Suite from Threepenny Opera* and Grofé, *Grand Canyon Suite*.

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Electric Eats Dirt

Combustion is still king, in the land of the driven. Why? A conversation about incentives, denial and time machines, as an electric vehicle inventor leaves pavement in the dust.

It's a science fiction world we live in. The moment of the millennium's turn is one on which an entire generation of speculative writers focused, peering into dimly lit crystal balls where they hoped to glimpse the future. Now it isn't the future anymore, and most dreams of interstellar rockets and other outlandish human transport devices have remained a fantasy. The space station *Mir* is as battered and dangerous as an old Ford Pinto; no one's been to the moon in twenty-five years. Scotty won't be beaming us up for a long, long time. Even the brilliance of new (and not so new) transport technologies has yet to break grounded society's addictive crush on the combustion engine.

Why, in particular, has the simple, clean, quiet electric motor failed to end our dirty romance with gasoline? Is it poised to at last, or will it ever be? Earth Day 1999 is an apt moment to discuss these matters with Ely Schless, maker of Denali electric bikes and a host of other electric vehicles over the years, including an electric truck currently in the City of Ashland's motor fleet. He's perhaps the most experienced and ardent proponent of electric vehicles in the State of Jefferson.

But it's a science fiction world, for certain, and his corner of it is not one of obvious answers and expected directions. It's a place where cars are time machines; where electric bikes can't be marketed as transportation; where the best hope for his success in finding electric power's acceptance



**"WHAT THEY TRIED
TO DO WITH ELECTRICS
WAS LIKE GOING FROM
ANARCHY TO FASCISM,"
— ELY SCHLESS —**

doesn't come from environmentalists, but from people mostly interested in doing burnouts and wheelies—as long as the sticker on the frame looks good. Furthermore, it's a world where maybe we all ought to be driving golf carts. And the strangest part of the landscape is that all of this makes perfect sense—as much as anything does, in a surreal age.

America is a land currently obsessed with time; especially with having more of it. Speed helps to arrange that, which is why, as Ely says, cars are time machines—even if we don't recognize them as such because we've been exposed to too much of that outdated sci-fi and have warped notions of what time machines are supposed to look like. "If you want

to give yourself an extra thirty minutes of life, you can do it with a car," Ely says, by driving rather than walking, for example, "because it goes somewhere faster." He notes that other machines take this principle to greater extreme: "Lear jet: great time machine. Concorde: even better! *Looked* like a time machine!" But these time machines have consequences of significant side effects. The obvious ones include pollution, noise, danger, ugliness as extreme as the AMC Pacer, and so on. Less obvious ones exist too, as Ely sees it: "A really good time machine burns more energy than a bad time machine. And what makes the best time machine is the ability to burn the most amount of energy in the shortest amount of time."

The combustion engine, of course, creates time

by Eric Alan

in an inefficient, environmentally harmful way. The process from oil extraction to the gas tank is arduous, expensive and wasteful. Disastrous accidents like the recent grounding of the oil tanker *New Clarissa* off of Coos Bay are always a risk. And once the gas is finally in the tank, the resulting motor efficiency is still only around 20%, according to Ely, compared to an electric motor's 90% efficiency. Including the process of making the energy and/or transporting the fuel, even if the electricity is generated by a coal-fired power plant, "the actual amount of energy being used is about one-tenth as much per mile," he says, with an electric motor instead of a gasoline engine.

The electric motor has such an intrinsic simplicity in comparison, too, that if electric cars were mass produced, Ely estimates that their cost "should be half" of gasoline engine cars. Furthermore, properly made, they have higher dependability, are essentially silent, and need no trucks to transport the fuel. "You shoot it down wires. It's electrons moving... This stuff is clean, man! It's magic!"

Magic isn't what transportation consumers are currently buying, though, even in a science fiction world. The conventional rationalization as to why is externalized: people point fingers at the limited range of current electric vehicles. One hundred miles maximum in a day instead of a gasoline engine's one thousand—given the ubiquity of gas stations, the latter is limited only by speed and the human ability to stay awake. "What they tried to do with electrics was like going from anarchy to Fascism," Ely says, referring to the vastly reduced freedom of motion that current electric cars provide. Still, it isn't technology that's the true limiting factor, in his view. "We've established certain expectations of a vehicle, and it's really hard to throttle those down... We've evolved an appetite for vehicles that I think is totally out of scale with the actual transportation issue we thought we were addressing. Most people have nicer cars than they have houses." And they insist on using those rolling castles, those air-conditioned time machines of virtually limitless range, for everything. The hundred mile range limit is more often a feeling of limita-

tion than an actual difficulty: few people drive a hundred miles daily. It's speed more than range that makes for common convenience; electrics can provide that beautifully. Even the concept of a limit dogs the recognition of this reality, however. Ely puts it bluntly: "Even the most environmental, health-food eating, Geo Metro-driving bicyclist—you tell that guy that he can't drive to Portland, and he's going to kick your butt. He won't vote for you. He won't *tell* you he's not going to vote for you. He won't tell his *friends* he's not going to vote for you. But he won't. It's totally subliminal, and it's a huge state of denial." He admits his own complicity in this, careful to say that he, too, is not above it.

It isn't a technological problem as much as mindsets and societal situations, then, that are in the way. In a commodity-driven capitalist society, electric vehicles haven't been turned into mass-produced commodities—except for the golf cart. Ely laughs. "The leisure class pulls us through!" From that perspective, he believes the golf cart is the best electric vehicle we've built—"what we probably should be driving in Ashland." Other vehicles won't be turned into commodities, he insists, until there's incentive; and there won't be incentive until the issue is politicized.

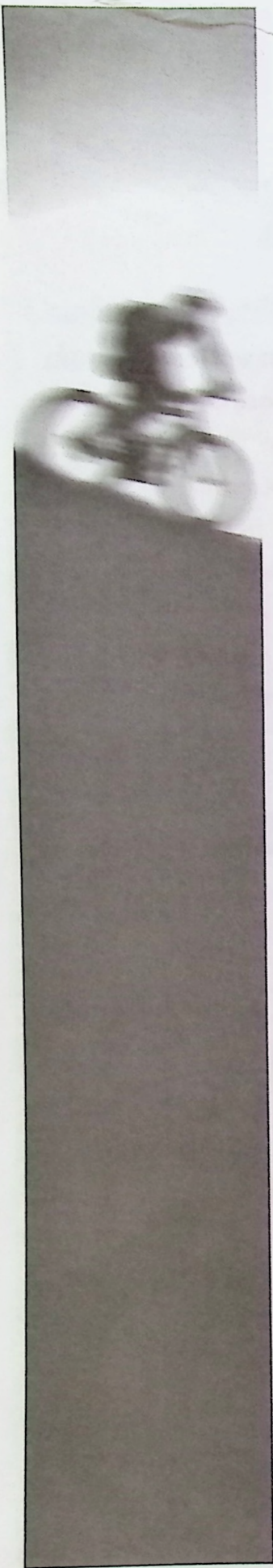
That there are no incentives for the changeover to electric, on a personal envi-

**"ARE WE GOING
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PREVIOUS PAGE: Ely Schless (left) and his assistant Brett Vegas with their latest creation, the Denali electric motocross bike. Photo by Eric Alan.

LEFT: A closer view of the new model bike. Photo by Ely Schless.



ronmental level, is an embarrassing truth which he points out. "There's no accounting for the imprint a person leaves on the planet... If I want to get in my car, start it up, and put a brick on the throttle, and just let it run wide open out in the yard and not go anywhere, there's no law against that. I can put *fifty* cars in my yard and do that twenty-four hours a day, and create no transportation, and just pump out pollution all day long..." Until the day when that personal accounting comes—which he believes inevitable, as population swells and resources dwindle—the change to electric cars as a commodity will not happen, in his prediction.

What about bicycles, though? Even a totally manual bicycle is a very effective time machine, and one of the most energy efficient—even pleasant—modes of transport ever devised. Add an electric motor to one, and you quickly have a fast, fun, silent device which can reach city commuting speeds with a total energy use which... well, Ely claims that "the power steering pump on your car wastes as much energy, even when you're not steering, you're going straight" as the entire energy use of the electric commuter bikes he previously designed. He gives specific wattage figures to back up the claim, and gives other examples of energy waste and efficiency efforts: saying, for example, that due to the extreme inefficiency of combustion engines, that if members of the City of Ashland's conservation team—which he lauds the existence of, without hesitation—use a car to go inspect a house for energy waste, that they will have undone the potential energy savings at the house just by the waste of driving there. "The scales and the values and the magnitudes of error are just overwhelming. That kind of drives me, I guess. It gives me a reason to fight."

Anyone who's a cyclist must indeed fight. Bicyclists, plain and simple, are endangered second-class citizens in a country full of cars—a situation that has gotten worse in the past generation, not better, as congestion and pavement have radically increased. It's potentially lethal to bicycle in the city, and only bicycling enthusiasts are currently willing to risk their lives to commute to work on two wheels. Sure, new road construction projects often include bike lanes, but as a cyclist himself, Ely has a strong opinion about the reason for the lanes' inclusion and their practicality. "We call them bike lanes, but they're basically gutters. To get DOT [Department of Transportation] money these days, you have to put bike lanes in. They don't give a shit about bikes! They want the money." He describes the new bike lanes put in on the redesigned interchange at Exit 30 on I-5 in Medford, which are, from a cyclist's perspective, impractical to the point of lethal danger. Using them involves putting yourself directly in the path of traffic changing lanes to turn onto the freeway or go straight beyond the new on-ramp to Ashland. Every cyclist knows the hard way

that it isn't much better on the average busy street. Putting an electric motor on a bike doesn't change that, no matter the beauty of the solution from the perspectives of time, energy efficiency, other environmental impact, and sheer easy pleasure.

It's a lesson that Ely has learned the hard way, from inventor's experience. "That bike right there is a wonderful form of transportation," he says, pointing to the old blue electric bike that his assistant Brett Vegas has just ridden through the door. "It could use more art direction, perhaps. But the fact is, it's the cleanest way you're going to be propelled around Ashland at a speed that's commensurate with what our appetites are." He shrugs. "That's what we originally built, naively, thinking that people wanted a wonderful form of transportation." But not only are people not seduced enough by its vast advantages to risk their lives riding it—in Oregon, it's currently illegal. (In California, it's not.) The bulk of the legal issue may be merely a lack of precedent. "It just hasn't been addressed," Ely says, except for a small law passed in the last Oregon legislative session which allows electric bikes with pedals and less than a thousand watts of power. "A thousand watts is a lot less than your hair dryer. The amount of power they allow you to use is dismal, especially if you're trying to encourage alternative transportation." Despite a tendency of the law to look the other way, the legalities are clearly a problem for both inventor and rider. It's one reason that his new model Denali bike—a beast of a very different breed—has no lights on it. That might imply it to be transportation, and with that implication comes the force of the law. Not to mention the force of the lawsuits from people who might ride them in town, be run over by drivers not sufficiently cognizant of bicyclists, and then come back (or have their next of kin come back) to sue for damages. So it is that the State of Jefferson's foremost inventor of electric bikes, and most enthusiastic proponent of their advantages, says he'd never let his own wife ride one of his creations across town. Science fiction worlds are sometimes cruel in their ironies.

Under these conditions, making a marketable electric bike is difficult at best. But by looking into the thrill-seeking side of his own soul—Ely has raced motorcycles of all varieties for years—he thinks he's found the way. The product has to fit in with the cold competition of capitalism that this society is founded upon. "If you can find something that still fits within that brutal... way of thinking, but does it better than gasoline..." Philosophically, he adds: "How can you be [macho] on an electric vehicle and get away with it?" Perhaps by riding one of the new Denali EMX (electric motocross) bikes, which will hit the market in the next few months. They aim to seduce with speed, thrills, and the possibility of finding those exciting dangers in areas where the noise of a gas engine would be a problem. "What people

buy is things that have bright stickers on them, that do wheelies and fly through the air," he's observed. These have those, and do that; the fact that they do it in an impressively efficient and environmentally friendly way is a marketing angle to be avoided at all costs. "In a commodity-driven society, it's very hard to sell a product that has an agenda along with it," Ely states. Environmentally-driven products, he's found, tend to be pigeonholed and are assumed to have such an agenda behind them. Instead, another angle is on tap. "You can still cream yourself into a tree," he says, beaming, presenting this as a positive selling point. "We're going after people that like to get the crap scared out of them bonzaiing down hills." Next to a motorcycle, the Denali EMX "sucks," he says. "It's lethargic. But next to a bicycle, it's a crotch-rocket bullet... And that's the only reason we're doing it: because it's fast. *Scary* fast."

The irony which completes the circle is that if this logic and sales approach succeeds, it could eventually lead to the economies of scale which would bring electric transport more into the mainstream. This point has been advanced by other electric vehicle proponents, including the members of the National Electric Drag Racers Association (<http://www.nedra.com>), who are also headquartered in Oregon, and who also feel that electric vehicles must be sexy to make the transition into mass acceptance. It's hardly an original notion; but it's an extremely effective one in a society in which nearly everything is sold with sex appeal. It reaches more basic parts of the human psyche than mere intellect.

So, where is the future? With sex appeal and without, there are increasing numbers of other efforts to introduce some form of electric vehicle technology into the consumer marketplace. Some of them are quite mainstream: both Toyota and Honda will be introducing cars this year which are electric/gasoline hybrids; and a couple of former auto executives—including Lee Iacocca—are now launching electric bicycle ventures.

The hybrid cars, on one level, appear to offer the best of both worlds: the range and speed of a gasoline car, with no need to ever plug the machine in; but vastly higher gas mileage, very low emissions, and quiet when the vehicle is running on electricity. Ely expresses guarded enthusiasm for these, in the sense of the willingness of automakers to present alternatives—even if the impetus so far comes mostly from legislative demands rather than consumer ones. He believes, however, that the hybrids are less of a good idea now than they would have been thirty years ago, before the computer age allowed gasoline engines to be optimized via onboard microprocessors. (It's another reason that electric vehicles haven't replaced combustion ones: the gasoline engine, too, has improved. The competi-

tion's grown tougher.) Also, two significant drawbacks are inherent in hybrids. "What you have now is a gasoline engine car, with its complexities; you've got an electric car, with its complexities; and you've got the links, the transition microprocessors, the buffers between the two." The inherent simplicity and dependability of pure electric design are gone. And since the whole oil refinement infrastructure must remain in place to support the gasoline engine in the hybrid, the energy savings in the big picture are largely eliminated, despite the increased mileage. A good transitional step? Possibly. The crystal ball grows unfathomably hazy again, just as it did for the sci-fi writers of the past. The predictors of today seem less confident or bold.

The electric bikes which Lee Iacocca and others are behind may enjoy significantly more funding and media access than the bikes Ely Schless is building. But if riding them in traffic remains illegal, nearly suicidal, or both, how will their fate be different? Who will find them viable in their daily lives? Ely doesn't see the answer for Iacocca and his compatriots, either: "Most of their products are, like mine were [when he made commuter bikes], driven by an ideal and not an observation." They're inventions still in search of an application, in other words. "There's no incentive to use less gasoline. None."

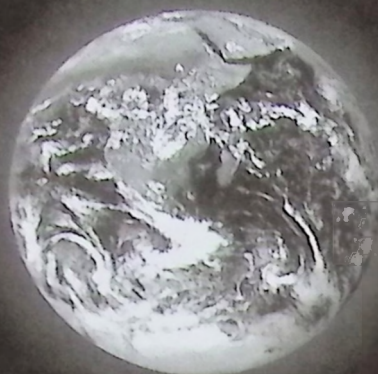
Certainly there are events which could rapidly change this. Ely lists a fuel crisis as the first example: "You want to see a country in pandemonium? Shut off the fuel supply for one week. To me, the fuel dependence is potentially much nastier than Y2K could ever be." Electric vehicles and their range would look much more attractive if gasoline was unavailable or prohibitively expensive. Of course, if vehicles were all electric and the power grid went down... well, solar power is another topic altogether.

In conclusion, Ely says electric vehicles will be viable "either when there's an economic reason, or—the unlikely reason—our paradigms change." Reasons such as reaching a nearly lethal level of pollution from combustion would also be effective in inducing change. "Can't breathe! Good incentive." In the meantime, two wheels still offer a thrilling way to travel over the dirt of this science fiction world, experiencing the deep connection with the outdoors that sealed cars destroy. No matter the harsh lessons of vicious capitalism that previous experience has taught him, Ely still champions the electric cause, and is excited about putting his time and heart into launching the next EMX generation. "Are we going to revolutionize the way people move? I don't think so. But it's really fun flying through the air on a hundred pound bike."

For information on Denali electric bikes, contact Ely Schless at (541)488-8226.



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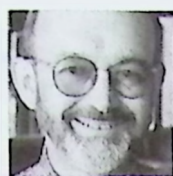
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NATURE NOTES

Frank Lang

Scouler

The famous Scot botanist David Douglas, of Douglas fir fame, sailed on his first collecting expedition to the Pacific Northwest in July 1824. He discovered, to his delight, that the surgeon-naturalist on the ship *William and Ann* was Dr. John Scouler from Glasgow. Douglas knew him there as a medical student. Scouler's immediate acceptance of Douglas, a gardener, as a scientific colleague and equal, pleased him.

Their journey took them around stormy Cape Horn, up the west coast of South America, past Robinson Crusoe's island in the Juan Fernandez group to the Galapagos Islands. Douglas and Scouler both had trouble collecting specimens in the Galapagos. The strange flora bothered Douglas. Both had great difficulty preserving specimens because of the heat and humidity. One of the few bright spots for Douglas seemed to be the edibility of 400 pound tortoises and 3 foot lizards.

On April 7, 1825, the *William and Ann* anchored in Baker's Bay in the lee of Cape Disappointment at the mouth of the mighty Columbia River. Douglas and Scouler were anxious to get ashore and start botanizing. Both Scouler and Douglas kept a journal of the trip. According to Douglas, the morning of the ninth they borrowed a boat and rowed ashore on Cape Disappointment. According to Scouler, they went ashore the afternoon of the ninth. Both agreed it was the ninth, however.

Both were taken by what they saw. Scouler wrote, "The first we collected on the North American continent was the charming *Gaultheria shallon* or salal in an excellent condition. We then penetrated into those primeval forests never before explored by the curiosity of the botanist. Here the lover of musci & lichens enjoys ample opportunity of studying his favorite plants.

The moisture and climate is very favourable to the growth & variety of these plants & the trees & rocks are covered by them." The musci, some of you may know, are the true mosses, a group of particular interest to Scouler. In fact Scouler found an aquatic

moss in British Columbia that he felt was "one of the rarest and most beautiful of the musci of America, which, from the remarkable structure of its capsule and operculum, will doubtless form a new genus." It was a new genus, named *Scouleria* in honor of its discoverer by William Jackson

Hooker, the famous British botanist responsible for Scouler's presence on the *William and Ann*.

On April 15, 1825 Scouler wrote, "In my wanderings through the woods today I met with many Indians, chiefly women & children, who were employed in gathering the young shoots of *Equisetum arvense*, which is eaten by these people as we do asparagus, and has a similar taste."

His observation particularly interested me. So one Saturday I stopped along the Rogue River to show my Systematic Botany class the fertile and sterile shoots of the horsetail, *Equisetum arvense*.

All parts of the horsetail produce thiaminase, an enzyme that destroys thiamine and causes vitamin B₁ deficiency. Ironically, horses seem particularly susceptible to horsetail poisoning. Heat destroys the enzyme. Although cooked horsetail is apparently edible, I think I'll pass. □

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Wu Han and David Finckel

A Single Breath of Air



Two years ago, an unsolicited press kit arrived at the offices of the Rogue Valley Symphony, from a manager we didn't know, about an artist we'd never heard of. As it floated toward the circular file, an eye-catching picture did its job just in the nick of time—it caught the eye of the Rogue Valley Symphony's executive director, Francis Van Ausdal. No wonder! It was seductive, exotic, totally arresting.

Since that first glimpse of pianist Wu Han, we've learned a lot more about her and her distinguished husband, cellist David Finckel. At first they sounded too good to be true, with review after review touting their passion, their emotion, their exquisite taste and superb technique. But a year ago we drove up to Portland to hear them perform and they flat knocked us out. As the *New York Times* says, "Their musical synergy [is] a joy to behold."

Now, finally, that provocative picture is coming to life in the Rogue Valley, and we have never been more proud of the artists we are presenting. David Finckel just played a gorgeous Dvorák *Cello Concerto* at our March concert series. On April 10, Wu Han, who is known for her sensitive Mozart interpretations, will play his *Piano Concerto No. 20* at the Mostly Mozart Gala. And on April 17, husband and wife will return together to perform for Celebrity Showcase in the kind of concert they love best. Their duo recital will include sonatas by Franck, Beethoven, and their good friend, André Previn.

Only the most unlikely quirks of fate could have brought these two together. Wu Han grew up in Taiwan, where her father is a police detective. "One

day," she says, "my mother sent him to the flea market to buy himself a suit. He came home with a turntable instead. An American G.I. sold it to him along with a pile of classical records. My mother was furious."

That was the beginning of "total immersion" in classical music for the whole family. Her father offered ice cream cones to anyone willing to walk 40 minutes each way to concerts. "I would always go." Then came the piano. "My father decided we would all learn to play. He knew nothing about music, but he wanted us all to practice, and there was only one piano and four kids. So in the beginning he assigned each of us an octave and we'd all practice at once...the noise was unbelievable."

On the other side of the world, in the most different possible milieu, Finckel's total immersion began before birth. His father was a noted cellist and composer. In fact, says Finckel, he was born into a whole family of professional cellists. When he was 17, he met Mstislav Rostropovich and became the only American the legendary cellist ever accepted as a student. In 1979 he joined the Emerson

String Quartet, now the pre-eminent quartet on the world scene. (*BBC Magazine*)

The fireworks started in 1985 when these two redefined romance. Wu Han had come to the Hartt School of Music in Connecticut, where the Emerson was in residence. She won a competition whose prize was a tour with the quartet, and the magic was apparent at once: Finckel and Wu Han shared an extraordinarily compatible understanding of music, and the compatibility

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BY
Nancy Golden

CONTINUED ON PAGE 17

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ONLINE

Joe Loutzenhiser

The New Corporate Culture

In the last decade or so a curious trend has developed in the apparel industry. The sale of formal work clothes, such as suits, ties, sport jackets, skirts, and dresses, has steadily declined. It seems that not nearly as many people are required to don such attire for their work. Although this has not been so good for the clothiers, it certainly has been a welcome change for those mired in the corporate rat race.

What caused such a change? I believe it is a subtle side-effect of what could be called "The New Corporate Culture."

This New Corporate Culture germinated in the technology community. Not in the big iron mainframe computer community, which is still mostly entrenched in old corporate structure, but in the young upstart companies brought about by the personal computer revolution.

What is different about these new corporations? What defines them?

The new corporations focus on their employees first. This runs counter to previous corporate theory, but it's logical if you consider that if the corporation takes care of its employees then the employees take care of the customers. The new corporations are not obsessed with profits and the bottom line. People come first.

Most of the new corporations are in the technology sector and therefore need to acquire and retain highly skilled workers. To this end they have adopted various broad-minded strategies to ensure employee loyalty. Foremost is a superior and comfortable work environment. The aforementioned casual dress is one such aspect, but superficial compared to comprehensive, non-discriminatory, benefits. Medical, dental, and optical are essential, but it is also not uncommon to find generous leave policies and flexible work hours. Daycare, sometimes onsite, is growing in popularity. Employees who do not worry

about their children can better focus on their work. The new corporations are preeminently and purposely family friendly. Many people talk about "family values," but the new corporations actually implement the policies that help families thrive.

The new corporations are also some of the first to embrace telecommuting. Allowing

their employees the option of working from home is a natural extension of flexible hours and the building of employer/employee mutual trust. In the Rogue Valley, with the wiring of homes and businesses through the Ashland Fiber Network and Falcon Ca-

ble's aggressive fiber deployment strategies, telecommuting will soon become viable. It's up to our local tech firms to decide whether they see value in its use and incorporate it into their human resource policies. In the first year of my son's life telecommuting proved indispensable in maintaining both my family and work, and served to further endear me to a company to which I was already enthusiastically loyal. I don't know what we would have done otherwise.

These strategies run counter to the current trend in America of hiring temporary and part-time workers in an effort to avoid the overhead of supplying adequate benefits. Of course that is a cynical exploitation of the work force and a shameful evasion of responsibility, especially since the companies that utilize such callous methods are predominantly monstrous corporations with millionaire CEOs. Again, the new corporations try to focus on people, then profits.

Numerous other small perks are evident: free or inexpensive drinks and snacks, fresh ground coffee (for programmers, more important than you might think); freedom to personalize your work environment (even if it is just a traditional cubicle); recreational activities available during breaks and lunches; the ability to listen to music while

THE NEW CORPORATIONS ARE
NOT OBSESSED WITH PROFITS
AND THE BOTTOM LINE.
PEOPLE COME FIRST.

working. These are not significant individually, but cumulatively can go a long way towards making a stressful job more tolerable.

Becoming employed at a new corporation is also slightly, but significantly, different. The scales of, "It's not what you know, but who you know," have balanced out to be more equal, if not now favoring the former. It never hurts to network and make connections, but now with the demand for technically proficient people it is essential to hire based on competency. Potential and enthusiasm for learning are also sought-after characteristics, certainly more so than the college you attended or how well you dressed for the interview.

The new corporations also tend to be uncommonly structured. Eschewing the rigid and totalitarian hierarchy of the traditional corporation, they tend to have a shallow command structure, with maybe two or three levels of management below the president of the company. Scott Adams wrote, "Any activity that is one level removed from your people or your product will ultimately fail and or have little benefit." (*The Dilbert Principle*, pg. 316) The new corporations reflect this by keeping middle management to a minimum. That way the majority of the employees are working, not managing. The managers also tend to be workers, in that they do some of the same work as the people they oversee. Technical people tend to resent being managed by computer illiterates.

Be assured such companies exist, and many more aspire to these goals. I work for such a company. And some have been more than a little successful (www.fastcompany.com/online/21.sanity.html).

Why did this happen? My theory is that corporations had to accommodate technical employees, critical to success in the information economy, who no longer wished to conform to the stifling, politicized, and artificial structure that once defined corporate America. Essentially, the habits and beliefs of an increasingly important sector of the workforce became too perilous to ignore. Often the corporations that ignored this insurgency had their technical people leave to start their own companies—the seeds of the new corporations. ■

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.



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Neal Conan

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*Weekly Edition: The Best of
NPR News*

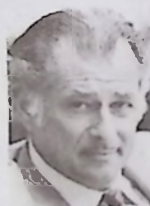
Come opening day, I can use the AM band on my radio again, listening for the voices of old friends, for the crackle and whistle of signals drifting in from as far away as Chicago, strain to hear whether that shallow fly ball fell in between the charging fielders, and resume measuring time in pitches, outs, and games played.



Frank Deford

*Morning Edition Sports
Commentator*

What's so particularly wonderful about Opening Day is that it doesn't just open the baseball season. It really opens another year. I guess it's what the first day of planting crops used to be like in an agrarian society. Even if it can still be chilly, even raw—or even if there's global warming—Opening Day is wondrous for what it promises. And for God's sake, don't ruin it by making it a national holiday. As soon as you make something official, you take all the fun out of it. That's why Valentine's Day, Halloween and Opening Day are the best days we have. Play ball!



Liane Hansen

Host, *Weekend Edition
Sunday*

Opening Day. Thing is, every ball park has its own opening day. I've only been to one—Yankee Stadium in 1982. My daughter was only nine months old, and we were in the nosebleed seats,



freezing. But it was baseball. And the beginning of baseball season, to me, is the official end of winter. It is also the time when all things are possible. Every team has a clear shot at the big prize. I still have a copy of the *New York Post* from Opening Day, 1994 on my bulletin board. Both teams, the Mets and the Yankees, won their respective games. The headline read: "Pennant Fever Grips City—Mets, Yankees surge into first place—magic number 162 for both NY teams." Now, that's optimism! I must, however, include one small proviso. I personally love that day in February when pitchers and catchers report.

Martin Goldsmith

Host, *NPR's Performance Today*

I love baseball for all the usual reasons: its complexity, its uniqueness, its timelessness (both as regards its history and its lack of a clock). I love it for its companionship over a long seven-month summer... there are always games to listen to on the radio at night and box scores to dissect in the morning. I love it because, even in the winter, it's there, as former Commissioner Bart Giamatti wrote, "to buffer the passage of time, to keep the memory of sunshine and high skies alive." I love playing it because few things feel better than fielding a ground ball and gunning a runner out at first. I love it because it returns with the spring, when all nature is reborn. And I love baseball because in 1999 the Indians will finally win the World Series for the first time in 51 years.

Bill Littlefield

Host, *Only A Game*

The great risk for Major League Baseball this time around is that neither Mark McG-

wire nor Sammy Sosa will hit a home run on Opening Day, or even during opening week. Should that happen, all of the fans whom the game won back last summer will scuttle back to the NBA, which they'll certainly have stopped being mad at by April. Of course if Nomar Garciaparra or Cal Ripken, Jr. boinks sixteen dingers in the first dozen games, their names can appear in a little box on the sports page each morning, and homer droughts by McGwire and Sosa won't matter. But lacking that or some similarly noisy beginning, the game that was once the pride and property of thoughtful sports fans inclined to relish history and perspective will be in trouble with all those who learned to love the summer game for last season's pyrotechnics. Against the precedent of spectacle, how can mere baseball compete?

Bob Edwards

Host, *Morning Edition*

I used to be a big fan of the Cincinnati Reds because I grew up in Louisville and that was the closest team. I never went to an opening day, but it's a huge deal in Cincinnati, complete with a parade. To me, opening day meant the box scores started appearing in the papers and I could linger over the fates of the previous year's stars and the prospects of the rookie phenoms. Then came the '90s, and I tuned out all professional sports. Strikes, lockouts, free agency, salary caps, and players behaving very badly: the "sport" seems to be missing for me. The final straw was the year the Redskins wouldn't pay their union dues. I'm still a fan of college sports.



SPOTLIGHT *From p. 13*

went far beyond music. Finckel says, "It's about not having to talk everything through. When we start a new piece together, we just feel it." Their audiences "just feel it" too. Says *U.S.1 Preview*, "When Wu Han performs with David Finckel, two performers seem to inhale a single breath of air and exhale it in flawless musical interpretation." Their synergy is visible. You will feel the electricity in the very back row.

Adagio from Serenade No. 10
Haydn, *Symphony No. 104*

8:00 pm, April 17
Celebrity Showcase
SOU Music Recital Hall, Ashland
David Finckel and Wu Han
Sonatas by Franck, Beethoven, André Previn

Tickets: RVS Box Office 541-770-6012

Finckel/Wu Han website: www.ArtistLed.com



Concert information

8:00 pm, April 10 Mostly Mozart Gala
SOU Music Recital Hall, Ashland
Wu Han, Piano: Mozart, *Piano Concerto No. 20*
Also: Mozart *Eine kleine Nachtmusik* and

Nancy Golden is the publicist for the Rogue Valley Symphony



Giving Through Retirement Plans

Millions of Americans are planning for their future by investing in retirement plans, either personally or at work. According to some, IRAs, 401(k) plans and the like are one factor that is helping fuel the continued growth in the stock market.

What you may not know is that any money left in these plans when the owner dies is taxed heavily by the federal government, because the money was never taxed as it went into the plan and was allowed to build tax free. This can mean children or other heirs may receive as little as twenty to thirty cents out of every dollar left to them.

Fortunately, there is a solution for the charitably-minded. If you are planning to remember schools, church or synagogue and other worthy causes and institutions such as Jefferson Public Radio in your will or trust, why not consider naming one or more of them as the final beneficiary of your retirement plan. This way 100% of remaining money will go to the charitable goals you care about most, and you can then free up other assets for your other heirs.

We at Jefferson Public Radio would be honored to be part of your plans. If you have questions about planning gifts to Jefferson Public Radio or other worthwhile organizations, I'd be happy discuss them with you at 541-552-6301.

Paul Westhelle
JPR Director of Development

the connection



Join host Christopher Lydon for an engaging two hours of talk & interviews on events and ideas that challenge listeners.

Weekdays at 4pm on

News & Information Service



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

With the conclusion of the Metropolitan Opera season on April 17th and the Chicago Lyric Opera not scheduled to begin until May 1st, classical host Don Matthews will present a new recording on *JPR Saturday Morning Opera* on April 24th. The opera is *Lakme* by Leo Delibes, a story with a Hindu locale and a tragic plot which foreshadows Puccini's *Madama Butterfly*. The cast includes soprano Natalie Dessay in the title role of the young Brahmin priestess, tenor Gregory Kunde as the British officer who loves her, and bass-baritone Jose Van Dam as her father. Join Don Matthews in a special *JPR Saturday Morning Opera* presentation of this graceful and lyric French opera, Saturday April 24th at 10:30am.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

NPR celebrates 20 years of Piano Jazz this month with a special *Marian McPartland's Piano Jazz* Sunday April 25th. Marian welcomes her friends and fellow NPR jazz hosts, Dr. Billy Taylor, Nancy Wilson, Wynton Marsalis, and Branford Marsalis, for an exciting hour of superb jazz and conversation, all in celebration of the public radio series that started it all. McPartland kicks off the party with her musical tribute to Piano Jazz, a special rendition of "This Time the Dream's On Me." Taylor and Wilson join her for "But Not For Me," and the Marsalis brothers join with her to perform "Chasing the Bird." Tune in Sunday April 25th at 9:00am.



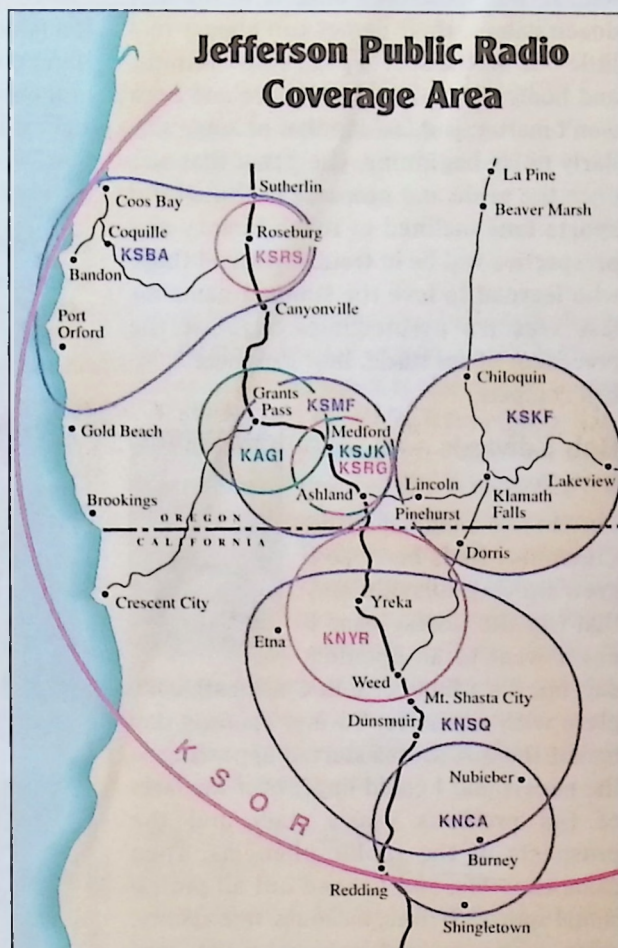
Branford Marsalis

Volunteer Profile: Jeannine Rossa



Jeannine grew up "just down the road" in Arcata. Radio has always been a part of her life. As a child she lived in the country and couldn't get decent TV reception; so it was radio which provided exposure to news and ideas, and most importantly, entertainment. (She has very fond memories of the detective serial *Chicken Man*!) As an adult, Jeannine loves the fact that radio can still be local—it's great to drive across country and hear what people are listening to and thinking about. She grew up in a music-loving family that also valued community involvement, so it was "a natural" to volunteer at JPR. She says it's a great opportunity to learn and share her excitement about music,

community and culture with others. Jeannine is a Stream Ecologist and Fish Biologist and works at the Bureau of Land Management in Medford. She volunteers at JPR on alternate Saturday afternoons and is a primary substitute for both the folk and world beat shows.



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KSOR dial positions for translator communities listed on page 18

world cafe

Join us for the World Cafe — a cutting-edge program of alternative contemporary music featuring the innovative sounds of today's most provocative American and International artists. Host David Dye showcases works that are both familiar yet fresh, music that is both new and exciting. Featuring in-studio performances, music-intensive features, and artist interviews the World Cafe explores musics ranging from rock to reggae, American and English folk to Brazilian pop.



The World Cafe — anything's possible!

Weekdays · 6-8pm
Rhythm & News Service

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Keith Henty.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am. Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

Metropolitan Opera

2:00-4:00pm

Siskiyou Music Hall

Classical music brought to you by Mark Sheldon and Louis Vahle.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen — and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich — and largely unknown — treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

Live performances recorded at the famous Wolf Trap concert hall located outside of Washington D.C. hosted by Rich Kleinfeldt and Bill McLaughlin.

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State



SOUND MONEY



Bob Potter hosts this weekly program of financial advice.

Sundays at 11am

News & Information

Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates April birthday

First Concert

- Apr 1 T Hellendaal*: Concerto Grosso, Op.3, #5 in D major
- Apr 2 F Schubert: *Wanderer Fantasie*
- Apr 5 M Spohr*: Clarinet Concerto #4 in E minor
- Apr 6 T Mozart: Sonata in C major for piano 4 hands, K. 521
- Apr 7 W Sibelius: Suite from *King Kristian II*
- Apr 8 T Tartini*: Violin Concerto in E minor
- Apr 9 F Respighi: *Brazilian Impressions*
- Apr 12 M Brahms: Cello Sonata in F major, Op. 99
- Apr 13 T Forqueray: Suite #5 in C minor
- Apr 14 W Haydn: String Quartet in G minor, Op. 74, #5

Apr 15-22 JPR Spring Membership Drive

- Apr 23 F Torelli (4/22)*: Trumpet Concerto in D major
- Apr 26 M Liszt: Piano Concerto #2 in A major
- Apr 27 T Prokofiev*: *Scythian Suite*, Op. 20
- Apr 28 W Beethoven: Piano Sonata #31 in Ab, Op. 110
- Apr 29 T Ellington*: *Harlem*
- Apr 30 F Massenet: Suite #1 for Orchestra

Siskiyou Music Hall

- Apr 1 T Rachmaninov*: Piano Concerto No. 2 in C minor Op. 18
- Apr 2 F Beethoven: Symphony No. 9 in D minor Op. 125 "Choral"



Renée Fleming portrays Susannah in the Metropolitan Opera's production of *Susannah* April 3 on JPR's Classics & News Service.

- Apr 5 M Spohr*: Symphony No. 2 in D minor Op. 49
- Apr 6 T Tchaikovsky: *Six Pieces* Op. 19
- Apr 7 W Berlioz: *Harold in Italy*
- Apr 8 T Stravinsky: *The Soldier's Tale*
- Apr 9 F Mozart: Concerto for Two Pianos in E flat K. 365
- Apr 12 M Haydn: Symphony No. 101 "The Clock"
- Apr 13 T Mosonyi: *Szep Ilonka (Pretty Helen)*
- Apr 14 W Brahms: Piano Concerto No. 1 in D minor Op. 15
- Apr 15-22 JPR Spring Membership Drive
- Apr 23 F Finzi: Clarinet Concerto Op. 31
- Apr 26 M Schubert: Symphony No. 9 in C Major D. 944 "Great"
- Apr 27 T Prokofiev*: Piano Concerto No. 3 Op. 27
- Apr 28 W Ludolf Nielsen: Symphony No. 1 in B minor Op. 3
- Apr 29 T Wallace: *Creation Symphony*
- Apr 30 F Ries: Symphony No. 5 in D minor Op. 112

HIGHLIGHTS

The Metropolitan Opera

- April 3 *Susannah* by Carlyle Floyd (New Production)
Renee Fleming, Jerry Hadley, John McVeigh, Samuel Ramey, James Conlon, conductor.
- April 10 *The Queen of Spades* by Tchaikovsky
Galina Gorchakova, Olga Borodina, Elisabeth Soederstrom, Placido Domingo, Nikolai Putilin, Dmitri Hvorostovsky, Valery Gergiev, conductor.
- April 17 *Giulio Cesare* by Handel (MET Broadcast Premiere)
Sylvia McNair, Jennifer Larmore, Stephanie Blythe, David Daniels, Brian Asawa, John Nelson, conductor.

JPR Saturday Morning Opera

- April 24 *Lakme* by Delibes
Natalie Dessay, Gregory Kinde, Jose Van Dam, Delphine Haidan, Franck Leguerinel, The Chorus and Orchestra of the Capitol of Toulouse, Michel Plasson, conductor.

Saint Paul Sunday Morning

- April 4 Altramar
A special program featuring music from medieval Christian, Jewish, and Muslim sources.
Hildegard von Bingen: Spiritus sanctus vivificans vita;
Anonymous, from Cantigas de Santa Maria: Alegria;
Anonymous, arr. Altramar: Salterello "La Chiara Stella"; Anonymous: Planctus Cygne, Italian Lauda Spirituale: Co la madre, Alleluya; Judah Halevi: Ras'e 'am 'et hit assef.
- April 11 Peter Schickele, composer, piano; The Lark Quartet. Beethoven: Quartet in Bb, Op. 18, #1 - I. Allegro con brio; Schickele: Quartet #2 - II. Scherzo; Schickele: Quintet #2.
- April 18 Spring Membership Special
- April 25 Marion Verbruggen, recorder; Arthur Haas, harpsichord. Telemann: Concerto in C major; Joseph Boismortier: Sonata #2 in G minor, Op. 91; Bach: Trio Sonata for organ in F major, BWV 529; Bach, transc. Verbruggen: Suite in D minor for lute (orig. C minor), BWV 997.



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radio listeners guild

JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon ... it's easy to use ... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.



3 WAYS TO LEARN MORE

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BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Blooming Bulb Company
<http://www.bloomingbulb.com>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.chateaulin.com>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum
<http://www.geneforum.org>

Jefferson Public Radio
<http://www.jeffnet.org>

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The Oregon Cabaret Theatre
<http://www.oregoncabaret.com>

Tame Web
<http://www.tameweb.com>

Rogue Valley Symphony
<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit
<http://www.sowac.org>

White Cloud Press
<http://www.whitecloudpress.org>

Rhythm & News Service

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MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Keith Henty.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Open Air at Night

Join host Johnathon Allen as he serves up a nighttime mix of jazz, singer/songwriters, world music, and other surprises to take you adventurously late into the night.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:30am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyang and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Afropop Worldwide

April 3 TBA

April 10 TBA

April 17 Spring Membership Special

April 24 TBA

Marian McPartland's Piano Jazz

April 4 Ernestine Anderson

Ernestine Anderson has been a jazz singer of renown since the 1940s, singing with an unmatched vocal warmth and rich intensity. She demonstrates the vocal beauty for which she is known on such favorites as "Our Love is Here to Stay" and "In a Mellow Tone."

April 11 Joshua Redman

Hailed by both critics and aficionados, sax sensation Joshua Redman is one of the brightest new jazz stars. Joined by accomplished bassist Ray Drummond, and McPartland on piano, the trio perform "Will You Still Be Mine" and "Lonely Woman."

April 18 Spring Membership Special

April 25 20th Anniversary Show

Host Mary McPartland welcomes her friends and fellow NPR Jazz hosts, Dr. Billy Taylor, Nancy Wilson, and Wynton and Branford Marsalis for an exciting hour of superb jazz and conversation, all in celebration of the public radio series that started it all.

New Dimensions

April 4 Y2K, The Problem and the Promise with Tom Atlee and Jay Earley

April 11 Love Your Job with Barbara Reinhold

April 18 Living Systems with Fritjof Capra

April 25 Reclaiming the Balance, Saving the Future with Winona LaDuke

Confessin' the Blues

April 4 Elvin Bishop's Latest Release

April 11 John Lee Hooker Covers

April 18 Spring Membership Special - Blues

Songs about Money

April 25 New In The Station

Thistle and Shamrock

April 4 Liam O'Flynn

Catch up with the celebrated Irish uilleann piper Liam O'Flynn, who set the tone for an outstanding career as part of the legendary '70s group Planxty. He'll reminisce about past triumphs and introduce us to his latest recording.

April 11 About Time

Ever been confused about the differences between a jig, a reel, a strathspey, and a hornpipe? Become enlightened this week as each dance rhythm is identified and illustrated by some of the leading lights in Celtic music, including The Chieftains and Eileen Ivers.

April 18 Spring Membership Special

April 25 Mary Jane Lamond

Canadian singer May Jane Lamond took time out from her US tour schedule to rendezvous with Fiona in North Carolina. There they enjoyed a memorable conversation about the timeless spirit Celtic music in Nova Scotia blended with Mary Jane's Scots Gaelic singing.

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

WILD RICE CHOWDER

(serves 8)

- 2 Tbsp. olive oil
- 1 onion, chopped
- 4 oz. low-fat smoked ham, chopped
- 2 celery stalks, chopped
- 1 carrot, chopped
- 1²/₃ cups chicken stock or canned low-sodium broth
- 1 bay leaf
- 1/2 cup evaporated skim milk
- 1¹/₃ cup wild rice

Put olive oil in large saucepan. Add onion, ham, celery and carrot and sauté until vegetables begin to soften, about 10 minutes. Add rice and stir to coat. Add stock and bay leaf and simmer until rice is very tender, stirring occasionally, about 1 hour. Mix in evaporated milk. Puree 2 cups soup in blender; return to soup and bring to simmer. Season with salt and pepper.

Nutritional Analysis

Calories 8% (159 cal)

Protein 28% (14 g)

Carbohydrate 3% (11.2 g)

Total Fat 8% (6.4 g)

Saturated Fat 5% (1.35 g)

Calories from: Protein: 35 %;

Carbohydrate: 28 %; Fat: 36 %

Bon Appetit & Stay Well!

THE TALK OF THE NATION

SM

National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners nationwide, **Talk of the Nation** delivers the views behind the news.

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Weekdays at 11am



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To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

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e-mail: whitcomb@sou.edu

Questions about:

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- The status of your membership including delivery of any "thank you" gift
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Administration

e-mail: christim@sou.edu

General inquiries about JPR:

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- Information about our various stations and services

Engineering

e-mail: ransom@sou.edu

Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues--and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics--our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-11:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm
This American Life

3:00pm-4:00pm

Jefferson Weekly

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

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BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

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LIVING LIGHTLY

Russ Chapman

From Comprehensive Plan to Conservation Plan

I have for some time sought a connection between my roles in Ashland as a Planning Commissioner and as a Conservation Commissioner. That connection came to me as I was looking at the community's "Comprehensive Plan." It was in front of me all the time. Change the word *comprehensive* to *conservation* and it all begins to make sense.

Comprehensive denotes to me a document that is all-encompassing, basically decided. If the "Comprehensive Plan" is called a "Conservation Plan", it now suggests that here is an ongoing document, a guide to the wise use of the vertical and horizontal spaces for all things. Comprehensive is a modifier. Conservation is a word of action, a call to arms to manage our space, a limited resource, conservatively with sustainability in mind.

If we can assume that humans will outlast technology, is it not time we start designing our towns around humans instead of technology? A "Conservation Plan," I believe, would be a guidepost for communities to let their values be represented not only within the city limits, but beyond to the airsheds and watersheds we rely on.

If you scan the list of chapter headings in my town's "Comprehensive Plan," they all seem to address the questions: How do we conserve aesthetics? How do we conserve housing? How do we conserve environmental resources? How do we conserve energy? The tie-in is there, is it not? There is and should be a profound connection between land use planning and conservation.

As land use planners, we can design towns to reduce the time spent by commuters and shoppers in their cars. We can

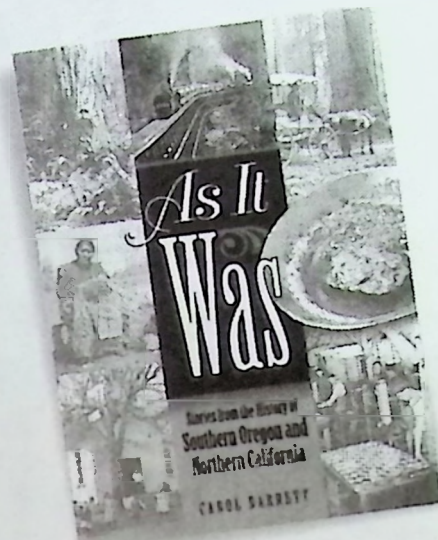
provide street designs that protect and encourage walking or bicycling. We can accept the automobile without succumbing to it. In a monograph entitled *Redefining Progress*, the authors stress that "the integrity of biological and other natural systems is the single most important element of any economy. Modern civilization has been highly successful in extracting resources from nature. However, the price of that success has been the accumulation of waste products with long term effects...."

The guidebook we know as our "Comprehensive Plan," is far better described, I believe, as our "Conservation Plan"—conserving our natural systems, conserving a place for human activity within these systems, conserving a process for people to record their efforts (i.e. land use planning). This is what being a Planning Conservationist is to me. Mike Houck, an urban naturalist with the Audubon Society of Portland, thinks Henry Thoreau's ideal "in wilderness is the preservation of the earth" should read "in livable cities is the preservation of the wild."

POST SCRIPT: I have been very fortunate that every few years a person I consider a great teacher passes through my life. My most recent encounter with a great teacher was Ken Hagen. I will miss him greatly. ☐

Russ Chapman serves on the City of Ashland's Conservation Commission and the Planning Commission.

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BY CAROL BARRETT

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ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland presents 11 plays in repertory in three theaters through October 31. Performances in the Angus Bowmer Theatre include *Othello* by William Shakespeare (through 10/31); *The Good Person of Szechuan* by Bertolt Brecht (through 7/11, and 9/21 through 10/31); *Chicago* by Maurine Watkins (through 10/30); *Seven Guitars* by August Wilson (4/21 through 9/19); and *Pericles* by William Shakespeare (7/28 through 10/30). The season in the outdoor Elizabethan Theatre includes: *Much Ado About Nothing* (6/8 through 10/8), and *Henry IV Part Two* (6/9 through 10/8) both by William Shakespeare; and *The Three Musketeers* by Alexandre Dumas (6/10 through 10/9). Performances in The Black Swan are *El Paso* by Octavio Solis (through 6/26); *Rosmersholm* by Henrik Ibsen (through 10/31); and *Tongue of a Bird* by Ellen McLaughlin (7/6 through 10/31). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets. (541)482-4331

◆ Oregon Cabaret Theatre announces the North American premiere of *The Shakespeare Revue* as its spring presentation. Created by Malcolm McKee and Christopher Luscombe for London's Royal Shakespeare Company, the show is a sparkling mix of songs and sketches inspired by the Bard. OCT has been chosen to launch this hilarious show in America and McKee and Luscombe will be coming to Ashland to direct the OCT production. Previews are April 14 and 15 with an opening April 16. Performances are Thursday-Monday at 8pm, as well as Sunday brunch matinees at 1pm (except April 18) through June 14. (541)488-2902

◆ Barnstormers Little Theatre Group continues its 1998-1999 season with a presentation of Jan De Hartog's *The Four Poster*, directed by Linda Vickoren, April 9 through 25 at 8pm (2:30pm matinees) in Grants Pass. The comedy in three acts, begins with Michael carrying Agnes over the threshold. The four poster bed oversees all the important events in their 25-year marriage such as his pregnancy and later her empty nest feelings. Call for tickets and information. (541)479-3557

◆ Craterian Performances presents Lerner and Loewe's *Brigadoon*, April 14 at 8pm in the Craterian Ginger Rogers Theater. This winsome Broadway musical tells the charming story of a carefree American traveler who loses his heart to a Scottish lass, who lives in an enchanted village that reawakens for one day every one hundred years. The hero must choose between his safe but dull life and true love in a world vastly different from his own. Call for more information. (541)779-3000

◆ Actors' Theatre presents *The Dining Room* by A.R. Gurney, April 22 through May 23 at 8pm (2pm matinees) in Talent. The author of *Love*

Letters and *Sylvia* brings to life this delightful kaleidoscope of the American family as life unfolds around the dining room table. A funny, charming and heartfelt story about the past, the present, and possibly the future. Call for more information. (541)535-5250



Aki Sogabe's "Moon and Mountain" will be on display at the Living Gallery in Ashland as part of her exhibit of papercuttings, *Once Upon a Moon*.

Music

◆ Southern Oregon University Program Board and Jefferson Public Radio's *One World* series concludes its sixth season with The David Grisman Quintet on April 8 at 8pm at the Craterian Ginger Rogers Theater. With a passion and creativity that has spawned new directions in contemporary string band music, David Grisman has rightfully earned respect as a mandolin virtuoso and a new American music pioneer. The group will bring its unique blend of everything from bluegrass and Latin to gypsy and jazz. Tickets are \$29/\$22/\$13. Reserved Seating Only. (541)552-6461

◆ Jefferson Public Radio and the SOU Hawaii Club present *Mo'olelo - Tales From The Dream Guitar* featuring Hawaiian Guitarist Keola Beamer in and evening of *mele* (Song), *oli* (Chant), and *hula* (Dance) accompanied by Hawaiian slack key guitar, on Wednesday April 14 at 8pm at the SOU Music Recital Hall in Ashland. Keola Beamer is a master of Hawaiian artistic expression. Keola's live performance is a three dimensional work combining elements of *mele*, *hula*, and *oli* with native instruments and Hawaiian folklore. The two-and-one-half hour concert is an "other worldly" journey into a melodic dream state, in which stories of the culture are accentuated by skillful musicianship. All proceeds benefit Jefferson Public Radio. Tickets are available at Heart & Hands, or by phone at (541)552-6301.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

April 15 is the deadline for the June issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Rogue Valley Symphony presents two events in April involving pianist Wu Han. On April 10 she'll perform in *Mostly Mozart*, featuring Mozart's Piano Concerto No. 20. Then on April 17, she'll join with cellist David Finckel for *Celebrity Showcase Duo Recital*, with sonatas by Beethoven, Franck, and Previn. Both concerts will be held in the SOU Music Recital Hall, starting at 8:00pm. For further information, see the Spotlight section in this issue. For ticket information, call (541)770-6012.

◆ Jackson County Community Concert Association presents Quartetto Gelato on April 9 at 7:30pm at South Medford High School. Hailed as the hottest group to come out of Canada since the Canadian Brass, Quartetto Gelato combines a unique blend of virtuosity, irrepressible energy and wit. From tango and operatic arias, to dazzling show pieces, this group performs with an exciting range of instruments plus an operatic tenor in the tradition of the great Italian masters.(541)734-4116

◆ St. Clair Productions presents Susan McKeown and the Chanting House (Lindsey Horner on stand-up bass and clarinet and John Spurney on acoustic and electric guitars). They'll perform on April 10 at 8pm at the Unitarian Fellowship in Ashland. A blending of alternative, Celtic, jazz, rock and folk, McKeown's music combines traditional and original tunes. Tickets are \$10 in advance and \$12 at the door and are available at Cripple Creek Music, Ashland, or by phone.(541)482-4154

◆ Craterian Performances presents River City Brass Band with Denis Colwell, Music Director, on Friday, April 23 at 8pm at the Craterian Ginger Rogers Theater. Offering everything from Bach to the Beatles, Rossini to Rodgers, the concert band combines serious musicianship with light-hearted fun and offers an generous portion of musical Americana for the whole family. Call the Box Office for tickets.(541)779-3000

◆ A Choirs Concert in Celebration of the Feast of St. Mark will be held on Sunday, April 25 at 4pm at St. Mark's Episcopal Church, Fifth and Oakdale, Medford. The musical groups of St. Mark's Church will be featured, including the Celebration Choir, Chancel Choir, Children's Choir, Handbell Choir, Handbell Ensemble, and Youth Choir, conducted by Dr. Margaret R. Evans. The concert is free and a reception in the Parish Hall will follow.(541)773-3111

◆ Singer/Songwriter Alice Di Micele will perform a Benefit Concert for the Southern Oregon Midwifery Association on Saturday April 17th at 7:30 pm. There will be a silent auction of donated goods and services from local businesses held before the music and during the break. This concert is sponsored in part by the Ashland Community Food Store. Tickets are \$10 in advance at Ashland Community Food Store and Heart and Hands or \$12 at the door. For further information call 512-9734.

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University presents Romare Bearden in Black-and-White: *Photomontage Projections, 1964* and also Carolyn Speranza: *The Opportunity for Misunderstanding is Clear* through April 17. Museum hours are Tuesday-Saturday, 11am-5pm and First Fridays 5-7pm.(541)552-6245

◆ The Living Gallery presents *Once Upon a Moon*, paper cuttings (kiri-e) by Aki Sogabe through April, with a reception for the artist on First Friday, April 2 from 5-8pm. The artist will demonstrate her technique, and children are welcome to attend. Book selling and signing of *The Loyal Cat*, illustrated by Sogabe, will also take place. Sogabe won a commission to create a permanent installation at Seattle's Pike Place Market to commemorate the history of the Japanese American farmers at the market. The gallery is located at 20 South First Street in Ashland.(541)482-9795

◆ Valley Art Gallery takes another look at the most photographed and painted house in Jackson County, the Wood Homestead. Located near Eagle Point on Hwy. 62, the house was built about 1870 by Marvin Wood and was occupied by the family until 1974. Since then, the structure has deteriorated rapidly but is being remembered in its various stages through art. All area artists are invited to submit their renderings of this historic home. Historic photographs and information are also welcome. People's Choice awards and cash prizes will be given at the end of the exhibit. For more information, contact the gallery at 323 1/2 East Main, Medford. Hours are Tuesday through Friday 11am to 4pm.(541)770-3190

◆ Rogue Gallery and Art Center continues its presentation of *Earth Figures*, ceramic works by Jim Robinson and *Fire Prints* by Guy Pederson. Located at 40 Bartlett Street, Medford.(541)772-8118

Other Events

◆ The Galleries at Rogue Community College are calling for entries to a juried exhibit to open July 8-August 29. Entitled *Prospectus: Furniture; Fine-Fun-Funky-Functional*, the deadline for entry is April 15, 1999. The Media is Functional Furniture, and the event is open to all artists who meet the following criteria: work must have been done in the last two years; artists must be over 18 years of age; the artist will be responsible for all shipping costs to and from the gallery. To enter: send slides of three pieces of work, maximum. No more than three slides for each submitted piece. Each slide must be labeled with name, title, size and medium (materials) and marked with a red dot in the lower left hand corner. No glass slides. Also send your artistic statement and resume. For return of slides, send SASE. There is no entry fee. Send

entries to: Galleries, Rogue Community College, Furniture—Tommi Drake, 3345 Redwood Hwy., Grants Pass OR 97527. Call for more information.(541)471-3500 Ext. 224

◆ Craterian Performances presents Tomas Kubinek on Sunday, April 18 at 3pm at the Craterian Ginger Rogers Theater. Tickets are Adult/\$10 and Child/\$7. A magician, acrobat, clown, and world's champion housefly catcher, Kubinek must be seen to be believed. Call the Box Office.(541)779-3000

KLAMATH FALLS

Theater

◆ The Ross Ragland Theater presents the St. Petersburg Ice Ballet's performance of *Sleeping Beauty* on April 1 at 7:30pm. The 34 skaters are based in St. Petersburg, Russia and annually tour internationally. This magnificent ballet is actually skated on an ice rink created directly on the Ragland's stage using 10,000 pounds of ice. Set to the Tchaikovsky score and recorded by the orchestra of the Kirov Ballet, this event promises to be the most innovative show ever presented in the Ragland's history. Ice provided compliments of Brandsness and Rudd. Call for tickets and more information.(541)884-LIVE

◆ Ross Ragland Theater and Forest Products Federal Credit Union present *The Symphony and The Sorcerer* on April 3 at 7:30pm. Landis and Company Magic have integrated the art of illusion with the enchanting magic of music. From the floating lady to the unruly piano bench, magical illusions are set to classical music all performed by the Klamath Symphony. Landis and Co. blend classic stories, mystifying illusions, great music and enchanting physical theater.(541)884-LIVE

◆ Ross Ragland Theater and Rag Tags present *Freedom Train*, a thrilling musical about Harriet Tubman and the Underground Railroad on April 9 at 7:30pm. Energetically told through dance, mime and traditional music, the Theatreworks USA production is an uplifting tale of courage in the face of adversity. Call for tickets and more information.(541)884-LIVE

◆ The Linkville Players continues its 1998-99 season with a presentation of *Sleuth* written by Anthony Shaffer and directed by Markku Sario. Performances through April 10 at 8pm. This is a suspense thriller, filled with intrigue and many plot twists. Call for exact performance dates, times, and ticket information.(541)884-2616

Music

◆ The Klamath Community Concert Association will present Quartetto Gelato on Wednesday, April 21 at 7:30pm in the Ross Ragland Theater.

CONTINUED ON PAGE 31

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RECORDINGS

Maria Kelly

Small World, Big Music

As someone who is passionate about music, I find it exciting to observe the creative trends that shape contemporary music. At Jefferson Public Radio, we have noted the current malaise of jazz, which is producing a lot of “product” and not a lot of originality. Many in the music industry in general have noticed this trend. However, there is much creative juice flowing into all genres of the music scene from all corners and cultures of the world. Our modern world continues to shrink; and as it does, so

do cultural boundaries and countries’ borders. Many people are seeking their roots, the traditions of their heritage, while interacting with the modern industrial age. So not only are cultural boundaries being blurred; traditional ways are blurring with contemporary lifestyles as well. It’s intriguing to witness the growth of cultural pride juxtaposed with that blurring of borders and blending of cultures. There is a spirit of honoring one’s heritage while recognizing the value (and necessity) of diversity, of individual freedom and the creative unity of the whole. And in the spirit of unity, there is a distinct hybrid being born in contemporary creative culture: a hybrid of tradition and technology.

This hybrid can be heard in some of the more exciting jazz artists who are interested in and influenced by the ethnic percussive elements of, for example, Cuba and Africa. These include saxophonist Steve Coleman, Sam Newsome and Global Unity, jazz drummer and percussionist Leon Parker, vocalists Cassandra Wilson and Bobby McFerrin, trombonist Steve Turre, and percussionist Mino Cinelu.

However, an even more exciting new genre (and culture) of music stems from this

hybrid of tradition and technology. It is the prevalence of dub music and “sampling,” which actually took root quite a few years ago in the reggae movement with such pioneers as Lee “Scratch” Perry; and the street

culture of rap music (a sort of graffiti poetry) that has evolved into “hip hop”—adding yet another new and exciting dimension, and color, to jazz. This exciting amalgam of street culture and ethnic heritage, of pride in the rediscovery of one’s personal roots within the broader spectrum of

multi-culturalism, has introduced a whole new evolution, and now highly developed sound in music. It has birthed yet another branch of culture on this “family tree.” It is influencing many musicians, from jazz saxophonist Courtney Pine to singer songwriter Ani DiFranco to veteran ‘rock and roller’ Robbie Robertson. Robbie Robertson has especially mastered the fusion of traditional Native American music—chants and drumming drawing from his own heritage—and modern techno-ambient-rock, on his latest recording, *Contact from the Underworld of Redboy*.

There is one other group that epitomizes this hybrid, this unity, this interfacing of technology and tradition. Founded in 1988, The Fire This Time was established as an entity that would lend itself to a wide range of musical collaborations. One of the group’s goals is to continue the historical tradition of co-operation and exchange between African and First Nation (indigenous) people around the world through music. The Fire This Time “refuses to be limited by artificial borders.”

I was recently introduced to their recording *Still Dancing On John Wayne’s Head*. It features collaborations with some

of the most celebrated dub practitioners in the industry (Adrian Sherwood, Mad Professor, Lee "Scratch" Perry). They explore "soulful, jazzy hip hop beats, drum'n'bass, breakbeat science and experimental hip-hop" with Spearhead's Michael Franti, Asian Dub Foundation and Special Projects. They walk the edge of techno and traditional elements through music, with innovative and creative collaborations with First Nation DJ Namowan, who uses turntables to recreate ancient tribal drumming patterns; with percussionist Spry, who blends Afro Cuban and Afro Brazilian instrumentation; and with various First Nation vocals. They also involve voices from many creative activists such as Chuck D., Angela Davis and John Trudell.

It must not be an easy task to successfully merge not only many styles of music, but many cultures into one melting pot of music. Indeed, the world is getting smaller, and The Fire This Time are facilitating this creative evolution with big music. ■

Maria Kelly hosts Open Air on the Rhythm and News Service, Monday through Friday from 9am to noon.



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Rhythm & News

ARTSCENE *From p. 29*

ater. Quartetto Gelato has been hailed as one of the hottest groups to come out of Canada since the Canadian Bras. In addition to oboe, violin, viola and cello, the members of the group delight their audiences with accordion, classical guitar, English horn and mandolin—plus an operatic tenor in the tradition of the great Italian masters.

Other Events

◆ The Children's Museum of Klamath Falls will present an art auction featuring jazz music and wine tasting on April 10 at Oregon Institute of Technology by the fireside pit. Call for time and ticket information.(541)885-1120

◆ The Boarding House Inn presents *Man of La Mancha* on April 16 through 18. Featuring Paul Wietlisbach, Troy Fiesal, Bill Eaton and Karen Nelson along with a fantastic meal. For more information call.(541)883-8584

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents *Hotel Paradiso*, directed by Penny Anderson, April 23, 24, 30, and May 1, 7, 8, 9, 14, 15, and 16. This madcap farce has been called one of the funniest comedies since the silent movies. The Betty Long Unruh Theatre, home of UACT, is located at 1614 West Harvard, in the Fir Grove section of Stewart Park, Roseburg. Show times are Friday and Saturday evenings at 8, with Sunday matinees beginning at 2pm. Tickets are available at Ricketts Music, the Emporium, and the Umpqua Valley Arts Center. Call for more information.(541)673-2125

Music

◆ Roseburg Community Concert Association presents Diva—No Man's Band on April 10 at 7:30pm at Jacoby Auditorium, Umpqua Community College. This spirited new Big Band has been playing to appreciative audiences since 1993. The fifteen-woman band plays contemporary, mainstream Big Band Jazz. Call for more information.(541)673-6934

Other Events

◆ The 33rd Glide Wildflower Show opens the last weekend in April (24-25) at the Glide Community Building (17 milers east of Roseburg on Hwy 138). This annual show features hundreds of plants from southwestern Oregon, arranged and identified by botanical and common names. Included are exhibits and specimens of wildflowers, trees, shrubs, lichens, liverworts, mosses,

ferns and grasses. Admission is free, with donations welcome. Call for more information.(541)496-3616

COAST

Theater

◆ The Chetco Players present Neil Simon's *Plaza Suite* April 9 through 25 at 8pm with matinees at 2pm at the Performing Arts Center in Harbor. Hilarity abounds in this portrait of three couples successively occupying a suite at the Plaza. Tickets are \$8/\$5. Call for more information. (541)469-1857

Music

◆ Friends of Music presents the Eugene Vocal Arts Ensemble in the Redwood Theatre Concert Series on Sunday, April 25 at 3pm at the Redwood Theatre in Brookings. This twelve member chamber choir is associated with the larger Eugene Concert Choir. The ensemble has received outstanding performance awards and has toured in Europe. They perform a varied repertoire, especially well-known madrigals from the Renaissance done in period costumes. Program includes songs by Samuel Barber, works by Latin-American composers, and great old jazz arrangements. For ticket information call. (541)469-7963

Exhibits

◆ Coos Art Museum presents a reception on Saturday, April 10 for the 20th Century *Oregon Country Artists*. Featuring prints from the Gilkey Center Collection of the Portland Art Museum, the exhibit runs April 2 through 24.(541)267-3901

◆ The Cook Fine Art Gallery in Port Orford presents *With the Grain, Works in Wood*, an annual exhibition, April 24 through May 23. Featured artists are Scott Balogh, Pete Bauer, Rick Cook, Donna Goss, Bud King, Hugh McKay, Jerry Stoores, and Brandt Weaver. A reception will be held April 24 from 6-9pm.(541)332-0045

■

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COMPACT DISCOVERIES

Fred Flaxman

My Last Will & Testament

I once had the pleasure of sitting next to Steve Reno, president of Southern Oregon University, at a chamber music concert on campus. In the intermission immediately following a beautiful, melancholy work by Franz Schubert, Dr. Reno said to me, "Ah, that was so beautiful. I would like that piece played at my funeral!"

Steve Reno thus became the only person I have ever met who, like me, confesses to thinking about what music he would like at his interment ceremony. In the old days, the men in the white suits would probably have carted both of us away.

More recently I moved from Southern Oregon to Southern Florida. I thought this was a good time to revise my last will and testament. But the only thing I find interesting about this task is including a list of some of my very favorite classical music compositions in the section on funeral arrangements, just in case someone is kind enough to want to give a service or concert in my memory. As this is my final column for the *Jefferson Monthly*, I thought it would be appropriate to share my musical last will and testament with you.

I am discontinuing these columns, which the *Monthly* has published since July 1993, because I want to devote more time to working on my first feature film screenplay. In the unlikely event that this film is produced and becomes successful, my heirs might be able to afford my first choice for funeral music: a live performance of the Verdi *Requiem*, complete with soloists, chorus and 100-piece orchestra.

But it is far more likely that my heirs will be left only enough money to play an excerpt from the compact disc recording of the piece. If I want to solicit tears even from those who are happy to see me go, the Verdi could be followed by Wagner's *Prélude* and

Liebested from *Tristan und Isolde*. This piece is as beautiful a work as was ever created. That's why I would welcome it with calcified open arms even though it was written by a conceited, antisemitic S.O.B. whom I would never otherwise consider inviting to my one and only funeral.

Then how about the third movement

from Brahms' Symphony No. 3? The haunting theme is perfect for the occasion and it was one of my father's favorite pieces as well. If it weren't for him I wouldn't have had a life to memorialize, so I think this selection would be extra fitting, too. And since I would be dead and might well have the same forwarding address as

Leonard Bernstein, I could ask him to conduct. Not live, of course, but via his CD with the Vienna Philharmonic.

Other pieces I would like played when I retire permanently from what by then will be Bill Gates' Microsoft Earth, Inc., include the Sicilienne from *Pelléas et Mélisande* by Gabriel Fauré and the *Recordanza* by George Rochberg, which sounds almost as though it were written by Johannes Brahms! Throw in Ernest Bloch's Concerto Grosso No. 1 for String Orchestra with Piano Obbligato for excitement, the Symphony No. 2 by Howard Hanson and the slow movements from Claude Bolling's Suite for Cello & Jazz Piano Trio to further prove that I wasn't totally against the music of my own century.

If there is time for a piano concerto, the Schumann would be most appropriate, since I tried to play that myself when I was a student. But for one gorgeous melody after another, I would suggest the Grieg, the Gershwin or Rachmaninov's Second. For something a bit more unusual, but just as melodious, my family could choose one of my earliest "compact discoveries," the


“
AS THIS IS MY FINAL COLUMN
FOR THE *JEFFERSON MONTHLY*,

I THOUGHT IT WOULD BE
APPROPRIATE TO SHARE MY
MUSICAL LAST WILL AND
TESTAMENT WITH YOU.

first piano concerto by Villa Lobos, or the César Franck Symphonic Variations for Piano and Orchestra?

If I don't have to sell my house to pay for the high costs of medical care and a nursing home in my last years, perhaps there will be enough money left over to pay for a few live musicians to perform a chamber music program. In that case I'm sure those who survive me will enjoy listening to Fauré's Sonata in A Minor for Violin and Piano; Rachmaninov's *Vocalise*, and Schubert's *Death and the Maiden* string quartet. Then I would throw in Mendelssohn's Piano Trio No. 1 in D Minor, Op. 49 to cheer things up a bit and reflect the lighter side of my nature.


If, as is likely, my heirs can't afford more than one live musician with the meager funds I leave behind, they could hire a pianist who can play the pieces I tried most of my life to play well, but didn't: Fauré's *Barcarolle* No. 1 in A Minor, Debussy's *Rêverie*, Chopin's *Prélude*, Op. 28, No. 4; Grieg's *Waltz*, Op. 12, No. 2; his *Album Leaf*, Op. 12, No. 7; his *Mélodie*, Op. 38, No. 3; his *Grandmother's Minuet*, Op. 68, No. 2; and, above all, his *Notturmo*, Op. 54, No. 4; and what should be the podiatrist's theme song, *At Your Feet*, Op. 68, No. 3. These pieces would all remind my wife and children of my years of struggle at the piano keyboard, before I got wise, gave up, and switched to a computer keyboard instead.

I hope you don't think this too morbid, but I thoroughly enjoy planning the music for my own funeral. Of course, since I'm only 58 and am still in excellent health, I must reserve the right to add codicils to my last will and testament at any time. Then, too, if Polish weddings can last for three days, why can't musical funerals? There is still so much more wonderful classical music I would like to share with my survivors... and you! 

Fred Flaxman now lives and writes in Lake Worth, Fla. He may be reached at fflaxman@unidial.com.

JEFFERSON OUTLOOK *From p. 7*

initiative last year when they saw polls showing the concept was not popular with voters. Rumors than Tiernan, Mannix and Doell may revive that initiative prompted Sen. Neil Bryant, R-Bend, who chairs the Senate Judiciary Committee, to introduce SJR 7 before more radical judicial surgery is trolled before the voters. The question remains whether there is any widespread public support for injecting partisan legislative politics into a ju-

dicial system that appears to satisfy all but the most extreme social conservatives. 

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.



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Charlotte Gray

By Sebastian Faulks

Random House, \$24.95, February 1999

In times of crisis, people can behave with surprising courage. Sebastian Faulks has set his new novel, *Charlotte Gray*, in England and France during the Second World War, and his characters find themselves facing the fears and challenges of war. They measure up, too. Their motives may not always be the noblest, but there's not a coward among them.

Well, there are some, but they're bad guys.

Charlotte Gray is a young Scottish woman who has come to London to do war work. On her first night in town her roommates cart her off to a party where she meets

Peter Gregory, a dashing RAF pilot, and they fall passionately in love. But their affair comes to an abrupt halt when Peter's plane is lost on a secret mission over France.

A resourceful young woman who speaks fluent French, Charlotte has already been approached by agents from "G Section," a secret government agency working with the French Resistance. Now, with her lover missing, she determines to undertake a mission as a courier, with the idea that, once in France, she can search for him.

She undergoes a rigorous course of training in the techniques of espionage. Then, as "Danièle," her hair dyed brunette and the silvery Scottish fillings in her teeth replaced with more authentically French gold, she parachutes into the French Free Zone. She delivers a new set of radio crystals to a wireless operator; mission accomplished, she offers her services to the local Resistance workers, who accept with alacrity. An idealistic young Frenchman named Julien gets her a job as maid for his eccentric artist father at a mansion outside the small town of Lavaurette.

Charlotte Gray is a tidy sprawler of a novel, replete with romance, suspense, historicity, and pathos. The story of Charlotte's attempts to find Peter, and of Peter's efforts to get home to Charlotte, threads its way through a maze of other stories that threaten the outcome:

In England, G Section authorities find Charlotte's desperate search *very convenient* for furthering their own political cause.

In Lavaurette, Charlotte's employer, a Jewish convert to Catholicism who has lost his artistic gift, invites Charlotte into his studio, where he shows her his paintings of

nude women and elicits her real name and the details of her love for Peter.

André and Jacob, two small Jewish boys, are left behind when the authorities arrest their parents. Julien rescues them and hides them in a friend's home; but in time they are discovered. By chance, Charlotte follows their trail to the very gates of the concentration camp.

And the local social misfit Claude Benech, who has a yen for Charlotte, is offered a powerful position, *and a gun*, by German agents.

It's got all the elements for a gripping, heart-rending tale. And yet, and yet—it doesn't grip. These people—the determined Charlotte, the heroic Peter, the plucky Julien, the morose old painter, even the pathetic little chaps André and Jacob—never quite come to life.

Faulks has written an ambitious novel, and it does keep our interest; it's a good read. The part that works best is his portrayal of the historical ambience—the frantic grabbing for life and love among young Londoners, the complex feelings of the

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French toward the Jews and toward England, and the developing political factions in Vichy France.

It's when Faulks tries to convey big ideas in his story that his reach exceeds his grasp. One of the subplots concerns the effects of war not just on the men who fight, but on the generations that follow. The life of Charlotte's father was terribly disfigured by his experiences in World War One; the young Charlotte suffered the results. But by making her childhood experience a lifelong mystery with frightening overtones of sexual abuse, and then pretty well solving it when she recovers a particular memory, Faulks trivializes both his concept—the horror of war—and his fictional character.

Maybe it's the author's style itself that keeps his story at arm's length. Some of the writing is quite moving, but too often it billows into melodrama. At the same time, Faulks tries too hard to show us how intelligent his characters are. Here's Charlotte, thinking about staying in Lavaurette to look for Peter: "Her need to stay in France was probably, she had to admit, neurotic; certainly it seemed more compulsive than rational...All that she knew was compelling urgency of personal and moral force, and she was certain that, whatever its tangled roots, she must obey it."

Wow! That's pretty high-falutin'. If I were a bold heroine of the Resistance, I'd probably just think, "I can't live without him," before plunging into occupied France in search of the man I loved. ■

Alison Baker lives a low-falutin' life near Ruch, in southern Oregon.

POETRY

Breeze

BY MICHAEL ONDAATJE

for BP Nichol

Nowadays I listen only to duets.
Johnny Hodges and The Bean, a thin slip
of piano behind them
on this page on this stage
craft a breeze in a horn.

One friend sits back and listens
to the other. Nowadays
I want only the wild and tender
phrasing of "NightHawk,"
its air groaned out
like the breath of a lover.
Rashomon by Saxophone.

So brother and sister woke, miles apart,
in those 19th century novels you loved,
with the same wound or desire.

We sit down to clean and sharpen
the other's most personal lines
—a proposal of more, a waving dismissal
of whole stanzas—in Lethbridge in Edmonton
you stood with the breeze
in an uncomfortable Chinese restaurant
in Camrose, getting a second cup
at The Second Cup near Spadina.

I almost called you this morning
for a phone number.
Records I haven't yet returned.
Tapes you were supposed to make for me.

And across the country
tears about your death.
*I always thought, someone says,
he was very good for you.*
Though I still like, Barrie,
the friends who are not good for me.

Along the highway
only the duets and wind fill up my car.
I saw the scar of the jet that Sunday
trying to get you out of the sky.
Ben Webster, Coleman Hawkins.
An A and an H, a bean and a breeze.

All these twin truths

There is bright sumac, once more,
this September, along the Bayview Extension

From now on
no more solos

I tie you to me

Michael Ondaatje appeared in Medford, OR in November 1998, as part of the New Chautauqua Lecture Series. He read from several of his novels, including *The English Patient*, and from his books of poetry. *The Cinnamon Peeler* (Vintage International, 1997), where "Breeze" appears, contains poems written over a twenty-five year period while four of his novels were in progress. Ondaatje's most recent book of poems, *Handwriting* (Knopf), will be in bookstores this spring. Ondaatje was born in Ceylon, spent most of his childhood in London, and now lives in Toronto.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

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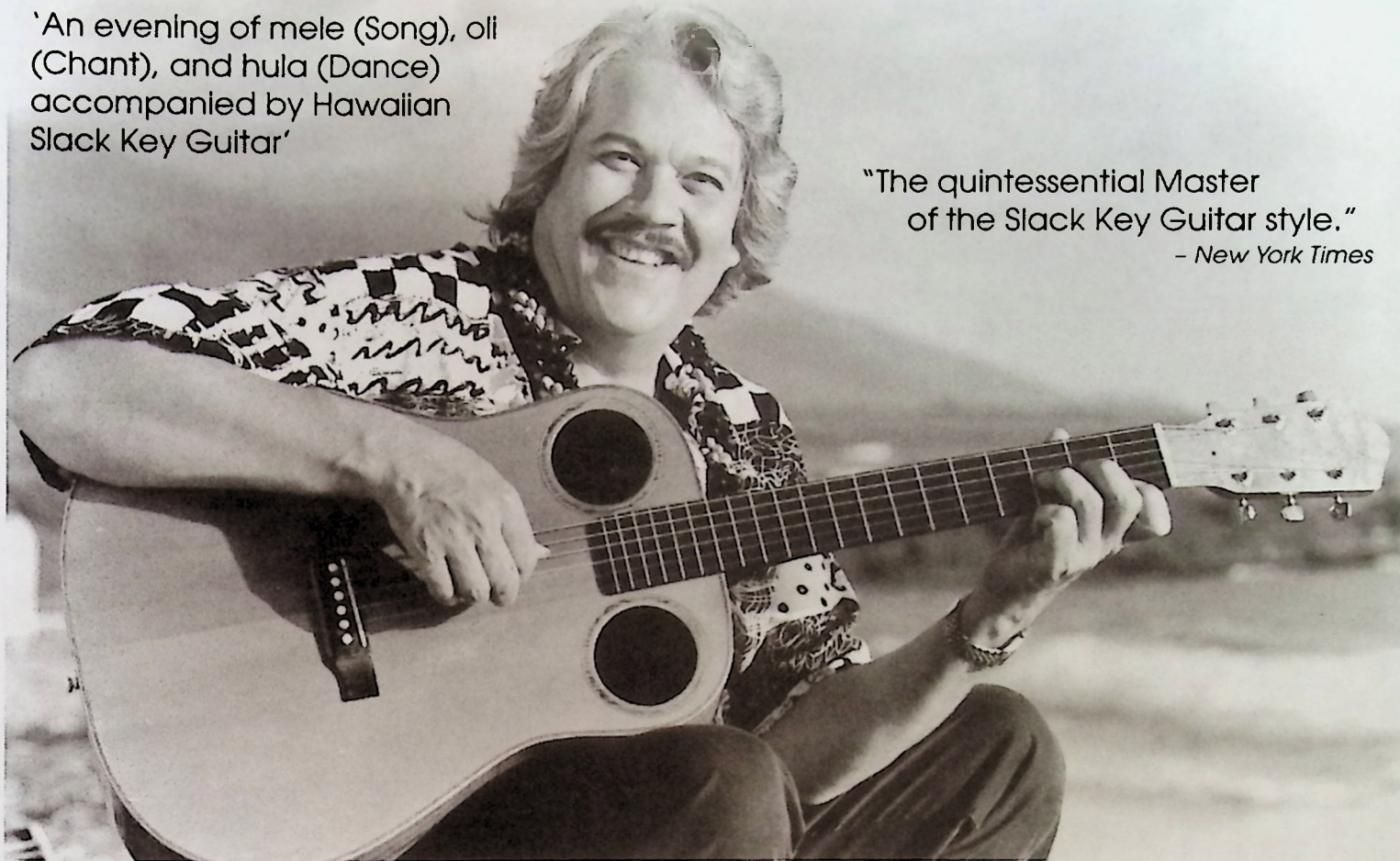
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